

A FORMAL ANALYSIS OF THREE LAS VEGAS
MEGA RESORTS AND THEIR
RELATIONSHIP WITH
WORKS OF ART

By


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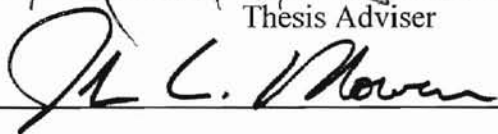
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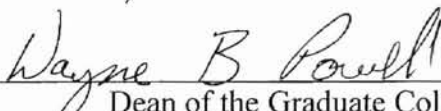
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All visionaries share in a common spirit of discovery. Though their path is steep with an air of solitude, the explorer proceeds onwards accompanied by the strength and support of many who are able to see beyond the immediate limitations. It is not my intent to place my accomplishments among such persons of greatness, but rather to humbly acknowledge their inspiration throughout my thesis journey. An adventure that would not have been possible without the guidance and support of my advisor, committee, Mother, and family of friends.

I was blessed with a devoted mentor who valued the essence of my quest and who stood by me through unusual circumstances; never once doubting my abilities. I was fortunate to garner the input of a diverse committee who grasped the scope of my inquiries and pushed me to greater heights in my search. This study would not have evolved into its present format were it not for the input and contribution of every member. I should also mention my gratitude to the Las Vegas Convention and Visitor's Authority research department who intelligently responded to all of my inquiries, promptly, and enthusiastically. The unwavering support of my Mother cannot be understated nor under emphasized; her compassion for my work gave me strength in the bleakest of moments. Finally, my family of friends that surround me every step of the way with a patient ear and a warm heart of encouragement. I cannot convey the depth of my gratitude to everyone for their profound belief in my aspirations.

The concepts posed throughout this work require a reader to retain an open mind, and to truly consider the intricate relationships that are posed. As the research is without precedent, there will be a natural inclination to negate the implications. Nonetheless, I stand firm in my belief that as our contemporary world evolves, the inter-dependent relationships between the Visual Arts, the Service Industry, and Marketing Promotions will persist into accountable and digestible forms.

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CHAPTER I

INTRODUCTION

During a field trip to Las Vegas, March 1996, I overheard the following conversation between a couple. The woman asked, "Where do you want to go to today? I'd like to see the ones with a castle and the pyramid" Her companion replied, "I think can see both of them and the one with the lion because they're all down on the same block." (Personal Notes, March 5, 1996). It took a moment to realize that the couple had been referring to three resorts on the South end of the Las Vegas Strip: The Luxor, The Excalibur, MGM Grand. Until that moment, I had never heard of anyone *looking* at hotels for the purpose of viewing. It was an interesting conversation that impacted the remainder of my visit and became the guiding force of this study.

For the remainder of the trip, I paid particular attention to the actions and responses of tourists to the resort properties in Las Vegas. For example, at the mock sea battle between pirates and the British navy (featured every evening at Treasure Island in a bay positioned in front of the property), the entire boardwalk plank area that frames the facade of the resort as it faces Las Vegas Boulevard was to capacity of tourists watching this battle (Personal Notes, March 6-8 and June 6-7, 1996). In the Forum Shops at Caesars Palace (where every hour an animated sculpture exhibit is featured), a similar situation occurred with tourists crowding the exhibit area to view the talking sculptures, and at the Mirage, the White Tiger display was always crowded with tourists pressed against the glass to catch a glimpse of the exotic animals (Personal Notes, March 6-8 and June 6-7, 1996).

Newman (1995) reiterates my experience:

Day and night, tourists crowd the sidewalks to stare at the Flaming

Volcano, a kind of burning waterfall in front of the Mirage Hotel. A mile

south, other tourists crane their necks to see cannons firing and sailors leaping overboard in a mock sea battle in front of the Treasure Island Hotel. At the Egyptian themed Luxor casino, another herd of tourists snaps disposable cameras at ghostly holograms of Pharaohs and sphinxes projected on a shimmering mist.

The very act of a tourist looking at a resort is perplexing because in a curious way, this action is reminiscent of the way one contemplates a work of art - an unprecedented situation in contemporary studies. To understand this particular situation and any ensuing question that surfaces involves four areas: the Service Industry at large--Hotel, Restaurant, Retail; Art--movements and theories; Marketing--Consumer Behavior and Advertising Promotions; Environmental Psychology--the impact and/or effect of design and space on people. During the early stages of data gathering pertinent to all areas mentioned previously, it became clear that the Las Vegas resorts needed to be qualified as artistic entities existing beyond the scope of a resort structure, a concentration of areas one and two. From this vantage, one could proceed in understanding the intimate relationships within the other areas of study. For the purposes of this research study, the resorts are compared to contemporary artworks and art theories.

The research results of this study offer compelling criteria to the Service Industry at large for it poses four concepts: If the three analyzed Las Vegas Mega Resorts prove to incorporate visual theme's to an extent that is strongly related to works of art, and that intricate visual imaging has positive affects on visitor attendance, then:

1. What does this say about the incorporation of art in overall image presentation of Service establishments? For example, what type of visual integration ensures market success?

2. If resort-restaurant-retail structures were placed on a level with works of art, would the design be affected? For example, would designers be more accurate, and consistent in rendering a given theme?
3. What does this say about the consumer expectations of the service industry? For example, what types of images and presentation positively affect consumer purchasing patterns? Do consumers consciously expect a level of education in these outlets or is random image selection acceptable? Is this a constant or will it fluctuate?
4. What does this say about the state of art in the ways works of art viewed? For example, if consumers view the properties as art, what has art become? Is there a precedent or type for this phenomena? What does this say about art patronage and how do established outlets for art viewing (i.e. museums, galleries) respond?

Research findings to questions one, two and three would profoundly impact the Service Industry, an industry that focuses on quality of product and of service. The research results from such a study would challenge this focus by evaluating and defining artistic integration within overall property image. The development of a new Industry model would define the visual component that presently exists in property design. The Service Industry at large--Resort, Hotel, Restaurant, Retail, would positively benefit from further studies.

Questions two and four prompts inquiries from the arts offering alternate methods in the ways artwork is exhibited, transmitted and digested; affecting ways in which the art market can reach a broader segment of the populations. It also raises questions of art patronage and sponsorship and continues the twentieth century inquiry of "what is art". Findings might also alter traditional stereotypes of "the artist" vs. "The designer". The results would impact Artist's, Art Administrators, Historians, Contemporary Critics, and Curators, and Designers.

Finally, all questions pose interesting research to those in Marketing, Consumer Behavior, and Environmental Psychology in assessing how artistic imagery affects purchasing patterns. A quantified analysis would further existing studies in the way imagery is perceived and digested, and how visual imaging affects a consumers spending habits. Research findings would partially answer if Las Vegas could be re-created in other geographical areas and to what extent it could be recreated.

Essentially, subsequent inquiries that surface from this study mandate quantifying relationships between consumers, resort properties and visual imaging. This study is designed as the initial analysis in qualifying relationships between resort properties and works of art; a necessary step taken before one can statistically quantify them. If the three LVMR are found to possess attributes which relate them to works of art, statistics can then reveal the strength and type of this relationship.

Purpose and Objectives

The purpose of this research is to compare the theme illustrated in architecture and property design in three Las Vegas Mega Resorts to twentieth century art movements and art theories. The specific objectives of the study are to:

1. Examine the selected Mega Resorts in relation to twentieth century art movements.
2. Examine the selected Mega Resorts in relation to twentieth century art theories.
3. Compare probable relationships between the Mega Resorts, art movements and art theories.

Research Questions

The following research questions were postulated for this study:

1. Does the theme illustrated in architecture and property design in three of the Las Vegas Mega Resorts possesses artistic concepts and qualities which render the total effect as a work of art?
2. Does theme architecture exist in any other Mega Resorts in Las Vegas?
3. Has there been an increase in construction of new Mega Resorts in Las Vegas and if so, what year(s) did this occur?
4. What has been the response to Las Vegas in terms of visitor attendance in terms of occupancy rates? What years show significant increases or declines?
5. Are the theme's of newer properties in Las Vegas similar in overall application or context as compared to Caesar's Palace, The Mirage, The Luxor?

Limitations of the Study

The following limitations will be recognized in this study:

1. This study is the first of its kind with respects to the Research Question; the research design is without precedent.
2. The research is subjective reasoning based on the following:
 - a.) Primary data: two visits to Las Vegas, March and June, 1996, with the data recorded in photographs and personal notes.
 - b.) Secondary data: press kits obtained from the Mirage, the Luxor, literature from the Las Vegas Convention and Visitors Authority (LVCVA).

c.) Phone interviews with the Mirage, the Luxor, LVCVA.

3. The procurement of property press kits were limited to the participating Mega Resorts in the study. While press kits were obtained from The Mirage and The Luxor, Caesar's was unwilling to send a press kit for the purposes of this study. The information obtained for Caesar's Palace was derived from the Las Vegas Convention and Visitors Authority, journals, newspaper, publications and on-line articles not from the property source. Of particular disappointment was the limited information on Caesar's renovations from 1995-1996 with the addition of a new building: the Magical Empire. The sole source for this data was from a phone interview with Justin Jackson, Researcher, Las Vegas Convention and Visitors Authority.
4. The volcano exhibit at The Mirage was undergoing construction during each field trip and was inoperable. Data for visitor attendance at the volcano was obtained from phone interviews with the property, published photographs and the properties press kit.
5. The Luxor was undergoing major renovation in 1996; the King Tut exhibit was closed and the laser light show outside the property was inoperable. In addition, the property enforces a strict policy that prohibits interior photographing. Data ascertained for the exhibit and light show was obtained from phone interviews with the Luxor and the properties press kit.
6. Two standard art history texts were used as reference throughout the study: H.H. Arnason, History of Modern Art (1986) and H. De la Croix and R. Tansey, Gardners Art Through the Ages (1986). As these texts are often utilized as the primary text in beginning art history studies, they lack the intricate analysis contained in elevated literature.
7. The population of the three selected properties may not accurately reflect the industry at large.

Assumptions of the Study

The following assumptions will be recognized in this study:

1. A twentieth century work of art embodies one or more of the following:
 - a) formalist elements.
 - b) attributes derived from a time period in history, art history, popular culture or emerging art movements.
 - c) theoretical relationships with an art theory such as Modernism and Post Modernism.
2. "The purpose of art is to create emotion, feeling, thoughts and images." (John Mowan, Ph.D., comment during thesis defense, January 28, 1998)
3. The research of the selected resorts is based on primary and secondary data. All data was gathered from 1995-1996 and references the physical composure of Caesar's Palace, The Mirage, The Luxor at that time.
4. The data ascertained from Las Vegas Convention and Visitor's Authority was accurate and without bias.
5. The phone interviews with Justin Jackson, Researcher, the Las Vegas Visitor and Convention Authority were honest and factual.
6. The press kits obtained from the Mirage and the Luxor were objective in assessment and with a minimum of bias.
7. The use of standard art history texts as a reference source throughout the study facilitates an initial inquiry of the Mega Resorts and their relationship with works of art by offering a literature source that is accepted as the standard.
8. The study required a qualitative methodology, a scientific approach often used in initial inquiries.

9. It is assumed that if newer properties in Las Vegas are incorporating similar approaches in theme property design as compared with the sampled properties, that there has been an impact of the latter on the former.

Definition of Terms and Acronyms

For the purpose of this study, the following terms are defined so that the researcher's intent is specifically understood. The study defines:

Art as a conscious arrangement or production of sounds, colors, forms, movements, or other elements in a way that affects the aesthetic sense; production of these activities.

(Webster's II New Riverside University Dictionary, 1984)

Assemblage as a broad term for 3-D collage or collage sculpture using objects instead of pasted paper. (Lippard, 1966)

Baroque designates artwork from 1600-1750. This era and the artwork that ensued was dynamic, theatrical, and extravagant. While Classical arts and architecture were relatively stable and therefore static in design, Baroque works emphasized movement, action and activity. (De la Croix and Tansey, 1986)

Color technically refers to: hue, saturation and value. (De la Croix and Tansey, 1986)

Composition as the ordering of the parts into a whole by line, color and shape. (Barnet, 1989)

Dada as two artistic movements in Zurich: 1916-1919 and in New York City: 1915-1920 that initiates a major twentieth century inquiry: "What is art?" by placing objects previously not considered art on display in a museum. (Arnason, 1986)

Egyptian art refers to artwork produced in the region between 3500 BC-1070 BC.

Although each dynasty retains unique and particular traits, the art of Egypt as a whole is permanent, religious, solemn and ageless. (De la Croix and Tansey, 1986)

Environmental as artwork that exists outside of the gallery / museum fixated within a natural environment. The artworks often incorporated the materials provided by the natural landscape. The artists were heavily dependent upon engineers, construction crews, earth moving equipment and aerial-survey planes. (Amason, 1986).

Formalist Elements consist of line, shape, space, color, light, dark and in architecture mass, volume, texture and medium. All are arranged to achieve balance, order and proportion and pattern and rhythm. The final arrangement is the composition. (Adams, 1996)

Hellenistic as a period of Greek art that encompasses the years 323 BC to 30 BC. In sculpture the tendency was towards realism and drama: The spectacles of human suffering painted with all realm of detail. (De la Croix and Tansey, 1986)

Iconographic Methodology considers the meaning of subject matter in three levels of reading. First by describing what is depicted, then by understanding the image in context by considering precedents and levels of convention, and finally taking into account the time and place in which the image was made--the prevailing cultural style, the style of the artist, and the wishes of the patron. (Adams, 1996)

Iconological Methodology involves the reconstruction of the entire program which the art references and encompasses more than one single text of interpretation. It is contained within a context which includes a cultural as well as an artistic setting. (Adams, 1996)

Imperial art refers to a period in Rome that encompasses the years 27 BC to 395 AD. It is characterized as a large statement in architecture and sculpture that emphasized the greatness of the Roman Empire. (De la Croix and Tansey, 1986)

Installation as a type of construction that brings into a single composition gallery walls, gallery spaces, light, color, form, and illusion in an endless variety of materials and

shapes, or at the other extreme, creates neutral blankness of unencumbered space. The installation is impermanent and meant to be dismantled; like booths after a carnival, it is taken down, but is not likely to be set up again exactly as it was in another place. (De la Croix and Tansey, 1986)

Line as the mark made by a moving point and having psychological impact according to its direction and weight. In art, a line defines space and creates the illusion of mass and volume. (De la Croix and Tansey, 1986)

Mass as the effect and degree of bulk, density, and weight of matter in three dimensional space. (De la Croix and Tansey, 1986)

Medium as the substance or agency in which an artist works. (De la Croix and Tansey, 1986)

Mega Resort refers to hotel properties that are massive in scale and offer a multitude of amenities under one roof (i.e. many different types of rooms, restaurants, shops, activities, entertainment, recreation).

Op as artworks that include paintings, light sculpture or construction that are concerned with illusion, perception, and the physical and psychological impact of color on a spectator. (Arnason, 1986)

Performance as a venture of artists into theater. Performance artists adopted whatever subject matter, medium, or material seemed promising for their work. It enabled them to work at any time, for any duration, at any kind of site and in direct contact with their audience. (Arnason, 1986)

Pop as a movement of artists who turned outward to the environment of mass popular culture finding material in the mass-produced commodities of modern urban and suburban life during the late 1950's through the 1960's. (De la Croix and Tansey, 1986)

Romanticism references the philosophy of the arts created in the late 18th century that emphasized the sentimental, the heroic, the sublime, the gothic or combinations of them,

with a marked shift in emphasis from reason and/or calculation to feeling, from objective nature to subjective emotion. (De la Croix and Tansey, 1986)

Scale as the dimensions of the parts or the totality of a building or an object in relation to its use or function. (De la Croix and Tansey, 1986)

Space as the bounded or boundless “container” of masses and objects. In an art analysis, space is bounded and susceptible to the esthetic and expressive organization. (De la Croix and Tansey, 1986)

Style as a manner or treatment or execution of works of art that is characteristic of a civilization, a people, or an individual. (De la Croix and Tansey, 1986)

Subject Matter as the content or central theme of a work of art. (De la Croix and Tansey, 1986)

Surrealism as an intention by artists in the 1920's-1930's to discover and explore the world of psychic experience as revealed by psychoanalytic research and to bring together into a single composition aspects of outer and inner reality. (De la Croix and Tansey, 1986)

Texture as a simulation of a surface through the use of materials. (De la Croix and Tansey, 1986)

Volume as the space that is organized, divided, or enclosed by mass. (De la Croix and Tansey, 1986)

Acronyms

DAS POPI: Dada, Assemblage, Surrealism, Pop, Op, Performance, Installation.

LVB: Las Vegas Boulevard - The Strip.

LVCVA: Las Vegas Convention and Visitor's Authority.

LVMR: Las Vegas Mega Resort.

CHAPTER II

LITERATURE REVIEW

Introduction

The data gathering process has been unique for this research as the question poses an original problem statement that is without reference in formal research design. Thus, there was no singular source to extract relevant information for the problem statement. Therefore, the literature review had to be approached from the various components of the research question.

The literature review for this study was segmented to four areas with the following specifications.

1. The Service Industry

- (a). What is the general perception of contemporary Las Vegas?
- (b). Are other market segments (restaurants, hotels, retail), integrating visual themes into their properties?
- (c). What is the overall theme of the sampled resorts and how is it rendered?
- (d). Why is The Mirage a transitional property? How did this property affect visitor attendance to Las Vegas and other LVMR?

2. The Arts

- (a). What are the prominent art movements of the twentieth century?
- (b). What are the major art movements of the twentieth century?
- (c). What methodologies are used in determining works of art?

3. Marketing

- (a). What is the history of consumer behavior in the twentieth century?
- (b). What is the effect of space and environment on visitors of the LVMR?
- (c). What is the tourist perception of the LVMR?

4. Sociology

- (a). What is qualitative sociology and how would it be utilized within this study?

The literature review in this Chapter will address questions in: 1(a), 1(b), 2(a), 2(b) and 3(a). Chapter III will address Questions 2(c) and 4(a); Chapter IV will address 1(c) and Chapter V 1(d). Questions 3(b) and 3(c) were eliminated as they reference a qualitative approach.

An initial literature review search utilized the following databases: ERIC, ProQuest ABI Inform, ProQuest Business Dateline, ProQuest Psychlit, Pete, (Oklahoma State's Library database for journals and magazines), the Internet and phone interviews with LVCVA. The results of this search yielded extensive documentation of data with acceptable and appropriate writing dates (1993-1995). However, no data evaluated the relationships between art and property theme architecture.

The Service Industry

The Present Climate of Las Vegas

The literature source for much of Las Vegas was media oriented. Overall, the writings assessed universal implications and offered critiques of the impact of gaming on

American society, Las Vegas, and the Gaming Industry at large. Many debated gaming in other geographical areas outside of Las Vegas (Brinkley, Jones, and Wynn, 1994), (Goldberg, 1994), (Triplett, 1994). These stories compared visitor attendance and gaming revenues to Las Vegas, and offered generalized psychological analysis as related to meanings for the phenomenon of growth.

Other articles analyzed the adult playground aspects of Las Vegas, compared contemporary Vegas with the "sin city" reputation of the past, contemplated the psychological affects of children accompanying their parents to Las Vegas, and drew comparisons between the LVMR and Walt Disney (Maxey, 1994), (McCann, 1994), (Moore, 1995), (Rohs, 1994). No one, however, evaluated the relationship between the visual phenomenon of the LVMR, the increase of visitor's to Las Vegas, and the subsequent mass construction of highly themed, visually reliant resort properties in or outside of Las Vegas. Although the LVMR are repeatedly described in the reference citations, they lack analysis of the meaning and/or relationship of the imagery within an artistic context.

Rendering of Themes in Restaurants

A number of new restaurants have integrated some kind of theme/ activity within their design. Chain restaurants such as Planet Hollywood and Hard Rock Cafe offer a plethora of intricate imaging. As its' name implies, Planet Hollywood functions as a mini-theater and is designed in consideration with its location (Personal Interview with Jamie Parton, General Manager of Planet Hollywood Seattle, April 5, 1997). Every half hour, the lights dim to the darkness of a theater and a film clip is featured on a multitude of screens distributed throughout the property. The Hard Rock Cafe is comparable to a

museum of music memorabilia with instruments and performer's costumes framed and mounted on the walls. Like Planet Hollywood, the structures are designed site specific (Personal Interview with Ann Horton, Former General Manager, Hark Rock Cafe Las Vegas, February 6, 1995).

Consider the opening of Fashion World in 1995, and recently, Gameworks in Seattle (1997). The former incorporates Fashion design, trends, and memorabilia; the latter features innovative video and high-tech games presented in a warehouse simulating "Mad Max" design format (this is a reference to a scene in the mid-1980's film called Mad Max.). Finally, consider the recent additions to Las Vegas in 1996: Cocoa-Cola and M&M's Museum, Restaurant and Retail outlets. These properties consider their products culturally integral in consumer circles to create a museum of their corporate memorabilia--the soft-drink "Coke" and "M&M's" candy. These are undeniable testaments of the considerable impact promotional marketing has had on a consumer society. Another interesting feature inherent in many of the new theme restaurants is the ownership: movie stars (Planet Hollywood), models (Fashion World), filmmaker's / record label owners (Gameworks) and icon like products of popular culture (Cocoa-Cola, M&M's). This suggests a market climate that not only recognizes the importance of themes in design, but alludes to an alteration of patronage.

Rendering of Themes in Hotel and Retail Establishments

Although Hotels are beginning to integrate sophisticated themes into their property design, the activity is minimal in comparison to restaurants and retail establishments. A few examples to cite are: The Hotel van de Toekomst, which opened in the Netherlands in

December 1995 and the Tishman Hotel Corporation's new property to break ground at Eighth Avenue and 42nd Street New York City, 1998.

The Hotel van de Toekmost has the future as its theme. As such, it is extremely eco-conscious (with an energy recycling garden), and each room is unique in design. Furthermore, each room can be spatially modified for various visual effects. Dr. Chriet Titulaer, one of the investors believes hotels of the future will embody a greater emphasis on design (1995).

The Tishman Hotel will be a fifty-seven foot sky-scraper designed by the Miami-based architecture firm Arquitectonica. The as-yet-unnamed hotel will be a theatrically lighted sky-scraper suggesting a crashing meteor. It features the designer's vision for a new, dynamic multi-story hotel, entertainment, and retail complex in Times Square. The hotel is designed as a beacon for tourists, with a curved arc of light shooting from the top of the building like a meteor and a "postcard" wall at its base featuring a mural of iconic images of New York City, from the Empire State Building to the Statue of Liberty (Stewart, 1998).

In retail there is a marked trend to incorporate a restaurant. A growing number of developers and retailers are sizing up restaurants as potential entertainment-oriented draws which could be placed alongside stores like the Gap and Victoria's Secret ("No More Room", 1995). Early (1995) cites Tampus Expeditions presence in the Mall of America, a store which combines simulation rides and retail, and The Rainforest Cafe, another mall store that is part restaurant, part retail, that currently boast weekend waits for up to four hours.

A Quantitative Analysis: The Influence of Themes on Menu Selection

In an experiment by Bell, Meiselman, Pierson, and Reeve (1994), Italian and British foods were offered in a British restaurant for four days to 138 patrons. Foods were offered for two days under control conditions with the restaurant decorated as usual. Then, the same foods were offered for two more days with the restaurant decorated with an Italian theme and ethnic names listed on the menu to describe foods. The use and application of the Italian theme increased the selection of pasta and desert items. It was concluded that there was a positive response, in terms of sales, to the Italian theme. The trend exemplified by the related industry segments and the experiment illustrates the need to incorporate some type of visual stimulation through the application of a theme.

Twentieth Century Art Movements and Theories

With the need to understand the meaning of art and artistic criteria within this paper, a search of art and its relevancy within the context of the Research Problem became the focus of the next literature review. The amount of source material within these areas is inundating; there are thousands of texts, articles, interviews, and debates dedicated understanding the meaning of art. The analytical focus of this research is not an appropriate platform for debating the esoteric meaning and implication of the resorts and their relationship with artworks for such an argument would constitute a general consensus that something is a work of art. What this paper is analyzing is if the LVMR share qualities of art and this mandates an appropriation of art in general, not specific.

It is essential to the problem statement of this paper to clearly define the criteria used in determining what is a work of art through the contextual relationships with contemporary art movements, overall relationships to art theories and application to art methodologies. This enables the discussion to follow a logic in determining the strength of artistic

relatedness between the theme architecture of the LVMR and works of art. It is to be acknowledged that within this structure, the generalizations of art meaning and criteria are limited to a certain extent, however these assist in suppressing subjectivity--i.e. researcher bias--and afford a platform for objectivity. Combined, a reference that asserts universal applications of art and the relevancy of art as applicable to the overall research design is efficiently facilitated with a minimum of research manipulation.

The criteria that drove the selection of the contemporary art movements were based on the following research guidelines:

1. Movements that impacted the arts between 1920-1990.
2. Movements that were multi-faceted in an interdisciplinary approach.
3. Movements that embodied interdependent relationships in a way that an ensuing movement borrowed and expanded upon aspects of the former .

The reason for this criteria lies in the relationship with the LVMR. First, although Las Vegas did not assert itself as a destination resort area until 1940, it begins to formulate significant and long-standing patterns in the 1920's (Hess, 1994). Throughout its development from 1940 onwards, it shares relationships in time with the selected movements. Secondly, the LVMR exemplify the concept of multi-faceted entities. One resort offers rooms, restaurants and retail of varying types alongside recreational activities, gaming and elaborate shows. Finally, Las Vegas succeeds upon itself in an interesting manner. For example, after The Mirage opened its doors, the many Mega-Resorts that followed offered some type of spectacle on the sidewalk.

A review of the seven selected contemporary art movements are presented below. Each movement is followed by a few paragraphs that highlight the general. By no means are the overall generalizations intended as an in-depth analysis for debate and critique. Rather the purpose is to present the overriding tendencies within each group.

Dada

Although the artists within this movement were negatively reacting to the world in which they lived at the time and held pessimistic views with respect to the future of the world, the concepts that were formulated had considerable impact on the arts to follow (Arnason, 1986). Dadaists were the first group to really question the ingredients that defined a work of art, and they made a critical re-examination of the traditions, premises, rules, logical bases, and even the concepts of order, coherence and beauty that had guided the creation of the arts throughout history (Arnason, 1986. p. 224). Dadaists rebelled against the “academics” of “serious” art and held open-minded viewpoints as to what could be considered art. The two groups that were most influential formed in Zurich and New York City (Arnason, 1986).

Zurich Dadaists emerged in Zurich, 1915 as a group of poets, writers, artists and musicians such as: Hugo Ball, Tristan Tzara, Marcel Janco, and Jean (Hans) Arp (Arnason, 1986). Their formation was a response to the outbreak of the chaos, violence, destruction, and pessimism associated with World War I. As artists, they represented their impressions of the time in noise music, simultaneity and chance to express their reaction to the mass hysteria and madness of a world at war; their artistic forms were intended as negative, anarchic, and destructive (Arnason, 1986). They exhibited their concepts in a type of Cabaret --a circus-like arena with a platform of art instead of acrobatics where they fused music, poetry, theater, sculpture, lectures and two-dimensional design (Arnason, 1986).

Although earlier in time (1913) in New York, a second group emerged with similar ideas. Although the group centered around the ideology of Marcel Duchamp, other noted figures include Francis Picabia, and Alfred Stieglitz (in time, Man Ray would also join the group). The question that emerged has driven twentieth century arts with a simple inquiry:

“What is art?” This simple question prompted by Duchamp evoked horror and scandal in his painting a mustache on the woman in Leonardo da Vinci’s famous *Mona Lisa*. Another result of Duchamp’s inquisition, the “ready made” (a form of art based on everyday subject matter with a new significance determined by the artist), exemplify the new positioning (Arnason, 1986). These new forms of art raised serious questions concerning historic values in art.

Duchamp asserted that the conception was what made a work of art, not its’ uniqueness. He reflected upon the notion of taking a common object out of its customary setting and placing it in a new and unfamiliar one exemplified by the *Bottle Rack* . (Illustration 1) Duchamp placed the bottle-rack on exhibit as an actual work of art evaluating it in terms of form, composition, material and spatial occupation, rather than as a material object of functionality. In this light, what was once a product of industry became an object within the realm of art and challenged the tradition of individuals creating unique works of art; Duchamp asserted that art could be found, not crafted.

Assemblage

This genre of artwork has been incorporated within the discussion of movements as it was a common medium for artists of Dada, Surrealism and Pop. Although the following description of assemblage art is referenced to a later date in time than were the movements of Dada and Surrealism, I have chosen to include it here.

Assemblage took its name and cohesiveness from William C. Seitz’s ‘Art of Assemblage’ exhibition at the Museum of Modern Art in the Fall of 1961; a comprehensive and historical round up of the many aspects of ‘junk

culture'. It was received as the beginning of a trend, what Seitz called our collage environment - dizzying sign, lights, advertisements, commercials, auto graveyards ... had fascinated artists and poets since Apollinaire's day (Lippard, 1966).

Seitz defined the assemblages thus:

1. They are predominantly assembled rather than painted or drawn, modeled, or carved.
2. Entirely or in part, their constituent elements are pre-formed natural or manufactured materials, objects or fragments not intended as art materials (Arnason, 1986).

Two examples exemplify these definitions: Duchamp's *Bicycle Wheel* and Oppenheim's *Fur Lined Tea Cup*. (Illustrations 2,3) Duchamp created an assemblage of a bicycle wheel and a kitchen stool. In this piece, two common objects (the bicycle wheel and the kitchen stool), were combined together and displayed as a new single object. An assemblage, therefore, fuses common objects into a singular piece that assert innovative connotations in the new rendering. In Oppenheim's *Fur Lined Tea-Cup*, the artist presents common utilitarian objects (the tea cup on a saucer with a spoon), in a new light as each component is covered with fur. The assemblage that resulted is a single object created by various parts with vastly different meanings in comparison to the parts in ordinary circumstances.

The Surrealist tendency of dream-like oddity is asserted in Oppenheim's work. In this example, the application of fur to a common everyday object renders new and different meanings.

Surrealism

The artists within this movement were highly influenced by the element of chance, the world of dreams, the psychic experience and the place where inner and outer reality are perceived as one. The following quote from Andre Breton's *Manifesto of Surrealism*, in 1924 contains this definition: "Thought dictated in the absence of all control exerted by reason,...based on the belief in the superior reality of certain forms.. in the omnipotence of the dream, and in the disinterested play of thought..." (Arnason, p.271).

The Surrealist artists embraced the juxtaposition of seemingly unrelated irrelevant objects in unexpected situations (De la Croix and Tansey, 1986). The conceptual element at work was that of the unreal world placed in odd real life situations. The Surrealists employed a variety of media like their Dada precedents which included automatic writing, music, film, theater, painting, sculpture, photography, assemblage. However, the subject matter, particular elements, crafted styles, and overall contextual themes became recognizable signatures of the varied artists as exemplified by Rene Magritte and Salvador Dali.

In *Man With Newspaper*, Magritte presents four images of a room; in one vignette, a man reads a newspaper. (Illustration 4) The man typifies an English gentleman of the period in character and attire. The surrealist aspect lies in the mysterious absence of the man from the other four vignettes. Magritte's *Portrait* illustrates the satire and odd juxtaposition for which Surrealist painters were renowned: a table set with cutlery, a wine glass, a bottle of wine, and a slice of ham. However, the ham has an eye in the center which stares at the viewer or potential diner. (Illustration 5) The introduction of one object, the eye, into a seemingly normal scheme, exemplifies the odd juxtapositions for which Surrealists were famed.

In many of Magritte's paintings, there is an odd perspective that is at once a contradiction to the rational mind and is simultaneously a witty parody that mocks English lifestyle. In the paintings one detects repeatable and recognizable objects from a proper Englishman's menu (black hats, contemporary suits, pipes), along with a stereotyped English gentleman. The vignettes the English gentleman occupy are commonplace interiors with tables, chairs, windows, table settings. The sense of unreality is portrayed in their actions.

Perhaps the most famous Surrealist painting is Salvador Dali's *Persistence of Memory*. (Illustration 6). The subject of the work features melting watches placed within a fantasy landscape with a sleeping soft amphibian-like creature. The three watches are painted in precise detail with animated traits while the landscape is left barren, sparse and with a minimum of detail. This incredible extreme between the detailed objects and the space allows the eye to rest on the objects while perceiving the space in terms of form, shape and structure. In this one painting identifiable Dalian devices are asserted that prevail in many of his paintings: dripping and/or melting objects, soft creatures with amorphous qualities, detailed animated objects placed in a vast spacious fantasy landscape.

Dali became infamous for his antics and actions. For example, he created his own "artistic" language, and created an entire personality based on the Surrealist ideology. In this capacity, he played with his physical persona and costumed himself in outlandish clothing, erratic and irrational. His mustache, for example, was grown to disproportionate lengths, was greased and then twisted into unusual shapes like a paint-brush, or wrapped around his neck like he is being choked. The character was taken to such an extreme that he functioned as his own surrealist subject in a painting of real life. Dali was the first "super star" artist in that he exploited himself for media attention, and through media popularization, became a prominent figure in the public eye.

Pop

Pop initiated in London during the 1950's as a byproduct of weekly discussions at the Whitechapel Gallery. Here, artists of the Independent Group engaged in dialogue with respects to popular culture. One of the participants in the discussions, Lawrence Alloway, comments that: "one result of our discussions was to take Pop culture out of the realm of escapism, sheer entertainment, relaxation, and to treat it with the seriousness of art with Hollywood, Madison Avenue and Detroit as the 'best' producers of pop culture." (Lippard, 1966). The term 'Pop' was used by Alloway to refer to the producers of mass media, not to the works of art that drew from popular culture (Lippard, 1966).

As Pop art grew into an artistic movement, there were two distinct groups that emerged in England and in the United States. While each utilized the products of popular culture as subject matter, in spirit, the views were different. Many of the images used by the British Pop artists during the later 1950's derived from American motion pictures, popular idols, comic strips, or signboards which

The New York Pop artists also selected the products of mass consumption, but added an element of wit, humor and satire. The objects were used to question the seriousness of museum art while simultaneously mocking a mass who blindly followed the advertisements in purchasing clothing, furnishings and other objects. For example, Andy Warhol's *Campbell Soup* exhibition (Illustration 8) primarily consisted of actual soup boxes from the manufacturer placed in disarray on the floor. At the opening for Warhol's *Brillo Box* gallery exhibition (a similar show that showcased Brillo boxes in lieu of Campbell Soup boxes), there were women in Betsy Johnson designed "Brillo box" dresses. (Illustration 9) In an interview by Leo Castelli, Johnson noted that: "The mix was bizarre: women with diamonds and emeralds dressed in a \$40 Brillo dress because the look was right!" (Castelli et al, 1987).

In this way, American Pop took the Dadaist question of “What is art?” to an extreme. The ensuing mass of imagery was exalted, praised and accepted by the beneficiaries of fine art even though the images were that of advertisements, commercial products, and idioms of popular culture not necessarily conceived or even crafted by the artists themselves; imagery that in the past was considered banal and void of the intricacies fine art possessed was now placed in gallery exhibitions and in museums. Pop is a transition, a turning point and may be perceived as a climatic moment in the history of art where for the first time, a fusion of popular culture and elitist fine art were forged into an acceptable entity.

Op

Those associated with the movement were interested in science and in particular, the optical effects of perception as related to color (tonal quality, placement and proximity), composition, and figure ground. Optical or Retinal painting overlaps at one end with light sculpture or construction (in its concern with illusion, perception, and the physical and psychological impact of color), and with light experiments on the spectator (Arnason, 1986). The thematic composure of the works were abstract and void of tangible subject material. The emphasis was on the impact color, line, and composition had when placed in extreme settings of conflict. The paintings were explorations of color and shapes arranged on a canvas in such a way that movement and three-dimensionality was optically perceived to occur and exist on a two-dimensional surface that was immobile and flat. The effect is exemplified in Victor Vasarely's *Vega Per* . (Illustration 10)

In the painting, the color, shape, and their arrangement on the canvas suggest to the eye that a three-dimensional object is pushing out of the canvas. In reality, the surface is

flat and two-dimensional. It is the use of color and composition that infers the illusion. Bridget Riley's *Drift* is another example of the retinal effects of color, shape, and arrangement with the illusion of movement on the canvas. (Illustration 11) An example of kinetic light sculpture would be Larry Bell's *Memories of Mike*. (Illustration 12) The glass cubes rested on a transparent glass bases that were coated on the inner surface. This created a delicate effect of transparent light and color that seemed to shift continually (Arnason, 1986).

Performance

Popularized in the 1970's, performance artists fused a variety of media within a format of totality in saturating every sense (visual, auditory, tactile, oratory etc.), to convey a concept. Performance was a fusion of theater and the visual arts, and references experiments of the Futurists, the Dadaists, the Action and/or Gestural painters of the 1940's, and Pop. The structural organization of their events were a theatrical response and they aggressively collaged a juxtaposition of people, objects, and movements (Smagula, 1989). Performance ventured into an arena where artists felt encouraged to proceed without rules, traditions, and indeed liberated the artists from the art object which they became. This enabled the artists to adopt whatever subject matter, medium, or material seemed appropriate. Furthermore, they could work at any time, for any duration, and at any site (Arnason, 1986).

Performance gave artists instant access to receivers of their work, without the intervention of critics, curators, and dealers. This situation offered them a new found control over the display and destination of their work. For all these reasons, Performance appeared to offer the maximum possibility for converting art from a luxury item into a

visual communication--a vehicle for ideas and action (Arnason, 1986). This genre of art is unique in that it fuses people, objects, lighting, sound, color, and movement with a theatrical quality in an artistic setting. An example is a still photograph from Lori Anderson's *Duets on Ice* (Illustration 13)

In this performance, Anderson froze a pair of ice skate into two blocks of ice. The performance consisted of her standing in the ice skates on a street corner playing her violin until the ice melted. The music was country western, the performance locations included street corners in Genoa, Italy and near the Bronx Zoo in New York City.

The choice of thematic material--ice skates and cowboy music--was calculated to strike a note of popular awareness and recognition. Seeing a young woman fiddling on ice blocks was an odd spectacle, and elements of the situation were quite paradoxical; once the blocks melted, the skates were rendered even more useless without the ice. At this point, the music stopped, and Anderson awkwardly walked away on the skates leaving behind a puzzled group of people, some of whom doubted what they saw. (Smagula, 1989)

Two aspects of Performance art are unique and impacting. First, it can be viewed as a continuation of American Pop art. Performance artists, like their counterparts in Pop, sought new forms and ways to create and exhibit art. Their goal was to directly interact and impact a diverse viewing group outside the gallery and/or museum. Secondly, and as a byproduct of the first, it gave impermanence validity; unlike a painting or sculpture, a performance was transient and only persisted in documentation.

Installation

Like assemblage, installation is an application fusing orientations--architecture, painting, sculpture--accompanied by sound, mechanics, objects and even people; to illustrate a concept in an entire space. It is a type of singular exhibit created by an artist or group of artists, and like Performance, is often impermanent existing only for a specified duration of time. There are numerous types, styles, formats, and kinds of installations that have been created in different mediums, with varying concepts, subject matters and themes. Artists utilize this application to forge an entire focus of their particular concept.

Kenneth Scharf's Installation for the Whitney Biennial in 1995 illustrates the qualities involved. (Illustration 14) The exhibit featured a hallway with doors that led to closet like rooms. Every surface was decorated with a multitude of objects refashioned as paintings and sculptures, the doors were actual objects that had been recreated, and the rooms contained various objects alluding to the overall fantasy like scheme. In another example, Borofsky's 1980 installation presents a similar view: (Illustration 15)

Dream images, archetypal symbols distilled from popular books and magazines, words painted on banners, and objects rescued from the limbo of ordinary life were used to create a compelling tableau. Works were shown leaning against the wall, sketches were informally pinned to the wall, a ping pong table with a sign nearby announced to the gallery-goers: "Feel free to play." (Smagula, 1989).

Installation then is application and concept forged in singularity. The artists often incorporate an impressive array of fine art forms. It is a testament to the diverse mass of forms from which a contemporary artist can choose. Thus, it is throughout the modern art

movements in the twentieth century that the barriers between period styles and medium formats becomes blurred, and in fact the totality of fusion is one of the recognizable characteristics that each entity contributes to the ensuing one.

Modernism

Modernism is defined at length because Post Modernism is its' antipathy. Modernism is an ideology based on a singular concept that each medium harbors certain aspects acceptable within themselves (Gablik, 1984). In art, this required painters, for example, to explore paint in a way that asserted its placement on a two-dimensional surface. In this way, the paint would exist as brush-strokes revealing the texture of the paint clearly exemplifying the flat surface of the canvas. It was to convey the sense of painting for the sake of paint without referring to any outside source. It was in direct opposite to the Renaissance standard of communicating a third dimension through the use of perspective on a two- dimensional surface. Clement Greenburg's following comments coupled by a painting by Franz Kline, summarize the issues. (Illustration 16)

Painting abandons chiaroscuro and shaded modeling. Brush strokes are defined for its (sic) own sake. Primary color, the 'instinctive', easy colors replaces tones and tonalities. Form tends to become geometrical and simplified. But most important of all, the picture plane grows shallower and shallower, flattening out and pressing together the fictive planes of depth until they meet as one (Harrison and Wood, 1992).

The voice of Modernism belonged to the critic who interpreted the new modern forms emerging in the 1940's and 1950's (Danto, 1987). This was a result of the "modern" situation (Ausberg, 1983). Therefore, it was the critics who influenced gallery owners and artists as to what artistic forms were appropriate and acceptable, through an in-depth explanation, and argumentative justification for the works they advocated (Woolfe, 1975). Finally, Modernism embraced the concept of individual ownership which led to a limited viewing of the work, and thus restricted the mass from seeing the work due to ownership and class (Benjamin, 1955).

In architecture, Modernism asserted itself in the International Style. The principles of the new forms that resulted is explained in the following passage:

The first principle of the new architecture was the elimination of the bearing wall. The outside wall became a skin of glass, metal, or masonry constituting an enclosure rather than a support. The next principle was avoidance of applied decoration: the creation of style through the proportioning and distribution of solid and void. The elimination of strong contrasts of color on both interiors and exteriors was presented as a characteristic. The International Style resulted in new concepts of spatial organization, particularly a free flow of interior space (Arnason, 1986).

The International Style, like Modernist painting, advocated an architecture inherent unto itself. Modernist architecture relied upon modern materials that embodied a slick, manufactured, industrialist appearance composed in a structure void of exterior decoration. In this way, the International Style separated itself from a Classical past and in the same spirit of Modernist painting abandoned historical roots. A comparison between two designs for the Chicago Tribune Tower in 1922 illustrates the distinctions. (Illustrations 17,18)

The first, by Raymond Hood, shows the accepted design in final construction; the second is the rejected design rendered by Walter Gropius and Adolf Meyer. Hood's building shares aspects with traditional styles of the past, namely the Gothic Cathedral. The vertical elements applied to the exterior engage the eye in an upward direction towards the spires positioned on the top. Gropius and Meyer's design illustrates the modern position: spare rectangularity of forms, an emphasis on skeletal structure, and wide tripartite windows (Arnason, 1986). Thus, the structure appears to be self contained, self referencing, and different from the buildings which would have surrounded it .

Post Modernism

Inevitably, Modernism paved the road to Post Modernism, a name originally used to define the new architecture emerging in the late 1960's. To the disenchanted, the followers of Gropius, and Le Corbusier had created a movement far too narrowly ideological, collectivist, hard-edged, and impersonal--certainly too self-referential in its (sic) insistence upon a formalism dictated purely by function and technology (Arnason, 1986). While modernists chose not to remember history at all, Post Modernists were attacked for their nostalgic sentimentality and applied application of history (Phillips, 1988). Post Modernists sought to build in relation to everything, the site and its established environment, the client's specific needs...historical precedent relevant to current circumstance, and communicable symbols for the whole enterprise (Arnason, 1986).

Thus an attribute of Post Modernism is that it is multi faceted embodying aspects of the past, present, and future. Post Modern architecture fuses play, whimsy and eclectic elements (Docker, 1994). A quintessential Post Modern statement exists in AT&T

Marketing in the Twentieth Century

The Birth of Consumer Culture

The beginnings of American consumer culture is a culmination of a trend that began in the late nineteenth century. The foundation was configured between 1890-1927 (Norwood, 1994). These were years of relative prosperity, tremendous industrial growth, and massive expansion (Resiman, 1971). The initiator was 'technology' which gave Industry's the capacity to produce a mass of products. Collectively, they give rise to the bureaucratic corporation: An enormous entity which produces for national, as opposed to the tradition of regional, distribution. (Norwood, 1994). These were mega-industries, very large in size, stature, and with a considerable amount of political power, market control, and financial capital. They employed all of the current technologies to flood the market with a mass of products.

One of the most influential developments of the time was the installment plan: A formalized standard of credit which became the means of purchase in the 1920's (Resiman, 1971). This is an important development in consumer behavior because it illustrates a definitive shift in purchasing activity--consumers no longer needed to defer gratification by working, saving, and planning for a purchase, they could receive it instantly. It is critical step in development when viewed with the advertising and marketing strategies that were emerging at this time.

Emergence of Advertising Strategies

In the nineteenth century, advertising was a very minor form of activity in terms of monetary allocations. Advertisers ran short prosaic notices which were strictly informational (Norwood, 1994). The turning point for advertisers was World War I which offered them an unprecedented opportunity in which they discovered their powers of persuasion.

Leaders of advertising companies volunteered to help the government in World War I to raise money and recruit soldiers. Their tactics were not only successful in that they were able to raise a considerable amount of money and increased the numbers of enlisted soldiers, their propaganda evoked an emotional response from the American public. It was this aspect that intrigued the business community. The art of manipulation via stimulation was a powerful tool and business leaders began to see the potentiality of advertising as increasing profits.

At a time of prosperity, products, and purchasing plans, advertising became a tool to promote. Advertisers began to occupy the strategic place between corporations and the public to formulate a need that was nonexistent. Advertisers stressed the necessity of owning goods because of the products ability to convey prestige to other people (Norwood, 1994). From the beginning, advertisers didn't just promote the product, but rather they enticed, excited, and enhanced goods with exotic messages of transformational qualities. Products aren't able to transform an individual, but advertisers made you believe that they could. With a mass of products on the market, installment plans to purchase the products and advertising strategies to promote the products, the next development in consumerism was the distribution area.

Distribution Areas: The Department Store

Department stores became the preferred area of distribution and developed out of the need to disseminate the mass of products available through the installment plan.

Department stores were centered in the downtown areas of cities because the existence of heavily populated areas constituted a market. Department stores were a phenomena for a variety of reasons. Architecturally, they were huge and displayed an abundance of merchandise. Under one roof, a department store fused a host of diverse products. The stores were welcoming with a policy of self service and noncommittal purchasing; for the first time in history, a consumer could browse. More importantly, they were the first real structures which brought together individuals of all social classes. They displayed an unprecedented assortment of goods and made use of the sense of exotic in their selling techniques. By purchasing an imitation of the real (i.e. fake fur), a person of modest income could cloak their status and partake in the luxury of the rich (Norwood, 1994).

Department stores occupied a great deal of physical space and relied heavily on artistically designed displays with lots of glass and pizzazz to lure in a consumer, to keep them consuming. The entire advertising strategy was to convey the notion of shopping as a glamorous adventure. The store became a kind of museum with the integration of rooms for theater, ballet, and orchestra. They even borrowed Classical temple facades to convey their prestigious position in commercial enterprise and contemporary culture (Norwood, 1994). In addition, a new philosophy was emerging full force that would entice a consumer to purchase for life. This new ideology was called stylistic obsolescence.

Stylistic Obsolescence

Stylistic obsolescence was invented in the mid 1920's by an automaker. The two monopolized industries at this time were Ford and General Motors. In 1925, Ford was turning out 9,000 cars per day, but by 1926 nearly everyone had a car, and for the first time in history, an entire industry faced market saturation (Jackson, K., 1985). The solution--an annual model change-- originated from the President of General Motors who defined his mission as "the organization of dissatisfaction, of stylistic obsolescence: That a product was no longer useful because it was out of style and needed a replacement." (Jackson, K. 1985).

The answer to the problem of over production was psychological, and it set up a situation of status and monetary contrasts. By the time of the Great Depression, the foundation of contemporary consumer behavior was in place: Large corporations producing a mass of products for national distribution, an installment plan of payment, advertising and marketing strategies, distribution areas and stylistic obsolescence. The culmination of these led to an entire transformation of societal behavior in terms of lifestyle and outlook, and affected every area of American life.

The major areas and/or environments which were affected by a consumer society includes: Education (which prepared a child for his or her place in the corporate pyramid by teaching the individual to get along with the group by suppressing individual views for the greater goal and/or good of the group), Housing (mass exodus in the 1940's and 1950's to developed areas outside of the inner cities--i.e. suburbs-- where every block, house, lawn, and car looked identical), Social Styles (purchasing mass products to keep up with the neighbors, television, radio, the "house-wife" syndrome), and Lifestyles (two-income families, TV Dinners and fast foods, the interstate highway development which led to road-side motels for vacation traveling) (See Jackson, K. 1985, and Riesman, 1971).

Thus, the years comprising 1945-1970 were the most affluent economic years America has ever seen, and consumerism, fueled by advertising promotions grew to new heights.

The Baby Boomers and Generation X

Consider the age of boomers and the historical events that took place during their formative years: born in the economic affluence of the 1950's, grew up in the politically charged, experimental drug era, music come of age 1960's, matured during the disco single scene 1970's, married in the conservative, computer era, cable TV 1980's and at present, with children, are aging in the Information Age, the 'everyone is hip, cool, politically correct, globally aware 1990's.

These individuals represent the second generation of the consumer culture in the twentieth century and their children, Generation X--20-30 age group--represent the third generation of consumers. Both groups are important to consumer markets as they represent the immediate present and future of spending. Within the next two decades an estimated inter-generational transfer of wealth will amount to \$5 to \$10 trillion (Braus, 1994). In 1994, Generation X was 50 million strong with \$120 billion in spending power (Arena, 1994). Furthermore, they are media wary and cynical, which complicates the task of marketing (Lippert, 1994). How have advertiser's kept pace with the new consumers? Integrated promotional marketing exemplified by the sponsorship of sports, music concerts, and events by companies such as Budweiser, Cocoa-Cola, Ford Motors etc.

What history exhibits is the birth and total transformation of consumer behavior, a result of advertising, social, political, economic and psychological factors. Perhaps the most intriguing element of change in consuming is from the vantage of necessity to accessory. Prior to 1920, most individuals purchased out of need. The contemporary

definition of consuming was an activity of the elite. After 1920, though, purchases began to evolve from need to accessory. Advertisers stressed the necessity of owning the newest new, and a whole consumer society developed out of the need to purchase items that weren't vital to living.

CHAPTER III

METHODOLOGY

Introduction

This chapter identifies the qualitative aspect of the research design and the methods that were utilized in data gathering. The criteria for selecting the resorts will be presented followed by a discussion of the three sampled properties. Art Methodologies, the source for the research instrument design, its rationale and approach will be presented accompanied by an evaluation of the relationships between primary and secondary data used in the research design. Finally, the research instrument is presented and explained followed by the outline for the data results.

Research Design

A qualitative research design was selected for this study. The rationale for choosing this scientific approach is three-fold. First, before the problem in question can be statistically quantified, it must be qualified. We cannot discuss the meaning of the LVMR in artistic terms until we have established that such a relationship exists. Once that relationship is established, we can draw upon quantified methods to measure the strength and perception of art in resort properties.

Secondly, the research question is without precedent. Often qualitative studies are designed as an initial inquiry establishing relationships from which quantitative measure

can be applied as a qualitative approach utilizing field research allows the researcher a margin of freedom with respects to the entire research design (Trochim, 1997). Field research is a general term that refers to a group of methodologies used by researchers in making qualitative inquiries. The field researcher goes directly to the social phenomenon under study and observes it as completely as possible. The natural environment is the priority of the field researcher. There are no implemented controls or experimental conditions to speak of (Trochim, 1997).

Thus, in the problem of evaluating theme architecture as a form of art, a logical approach is to begin with a comparison of theme architecture to qualities that are associated with works of art. Once this evaluation has occurred, the relationships between LVMR, contemporary art movements and theories can be addressed.

Data Collection

The research design for this paper began in 1995 with phone interviews to LVCVA, the procurement of property press kits and secondary data searches. The phone interviews to LVCVA, The Mirage, and The Luxor were approached in an informal conversational mode without an established set of interview questions. The procurement of property press kits were considered important in data gathering as they contain basic property information about the owner, the construction, the cost and the components of the resort.

Following the three activities above, two visits were taken to Las Vegas to augment Field research in March and June, 1996. During these visits the majority of time was spent in Caesar's Palace and The Mirage as Luxor's Sphinx and King Tut Exhibit were both in the midst of renovation. Furthermore, the property enforces a strict policy of not

permitting interior photographs. As a result, there is a lack of recorded documentation in comparison with the other resort properties.

Although the research instrument had not been developed at the time these visits occurred, primary data was gathered and recorded in photographs and observations. It is to be noted that a comprehensive analysis of primary data that originated from the Field Research was generated after the visits had occurred as a standardized methodology for recording the data had not surfaced. It should also be noted that although the evolution of the research design developed from personal experimentation, it was not until December, 1996 that the Formalist approach set forth by LS Adams surfaced.

The Sample

The sheer number of resort properties that exist and successfully operate in Las Vegas mandated a specification of criteria for the sample selection. For the confines of the paper and paper length, the selection was limited to three resorts. The selection of the three Mega Resorts were based on the following:

1. The resort's location was limited to Las Vegas Boulevard. (LVB)

The limiting of the resort to LVB relates to the saturation and popularity of resorts present on LVB. Of all other locations--Downtown Las Vegas as example--the number of Mega-Resort properties on the Strip far exceed all other areas. There are twenty-eight resorts on LVB; ten resorts situated on Avenues East and West of LVB; ten resorts downtown and four resorts on Boulder Strip. In 1995, 40% of visitors to Las Vegas stayed at a property on LVB, with 27% lodging near the LVB and 24% staying Downtown (LVCVA, Visitor Profile Study, 1994).

2. The resort had to possess an intricate theme visible from the street.

The Research Question is qualifying the relationships between the resort theme illustrated in architecture and property design and artistic concepts and qualities. The entire research emanated from tourists looking at the resort property itself visible from the sidewalk.

3. The resort had to be built or have undergone major construction between 1989-1995 to meet criteria 1-3 above.

The reason for this relates to a marked increase in visitor attendance to Las Vegas after 1989 and to the writing of this research in 1995. A ten year review of Las Vegas Visitor volumes illustrates a 15.6% increase in visitors to Las Vegas from 1989-1990; the overall visitor volume increase over ten years doubled from 14.2 million in 1985 to 28.2 million in 1994 (LVCVA, Ten Year Review, 1994).

The properties selected for the sample of this research are: Caesar's Palace, The Mirage, The Luxor. Other theme properties that met sample criteria and were not included in this research were: MGM Grand Hotel, Treasure Island, Excalibur; and in construction at the time were The Stratosphere, The Monte Carlo, New York New York and Bellagio. The reasons for choosing the sample are:

1. Caesar's Palace was the first property built in Las Vegas to comprehensively render an intricate theme in architecture and property design. It first opened in 1966 (Hess, 1994). In the research it is viewed as an indicator of the past immersed in the present climate of consumer needs in that it has undergone renovations in the 1980's and 1990's.

2. The Mirage was the first resort property to offer sidewalk entertainment in Las Vegas (the exploding volcano exhibit situated at the front entrance to the property as example). It opened in 1989 and in the research is viewed as a transition between past and present.
3. The Luxor was the most recently constructed at the onset of this research, (1995) and is viewed as an indicator of the present.

Art Methodologies

The two author's whose writings guided the research instrument design are: Laurie Schneider Adams (1996) and Sylvan Barnet (1989). The former is credited with providing the essentials of research instrument with a margin of author adaptations; the latter is credited with supplementing components to the instrument and the outline used for the data results. The reliance upon these two authors for the research design are valid given their individual academic credentials. Furthermore, each author references substantiated historical precedents in presenting their approaches in methodology. Finally, their design summarizes the ways works of art are approached in academic writing and evaluation. Their approaches provide an outline that is recognized among art circles as a standard point of reference.

The art methodologies presented by Adams include: Formal, Iconographic, Iconological, Contextual, Autobiographical, Structural, Psychoanalytical. The method selected for this research is a Formal Analysis because it harbors a minimum of subjective reasoning. For example, the identification of a formal element--i.e. mass--does not pose a subjective response. Thus, a formal analysis is uniform, universal and concrete. It is an

evaluation that is objective. Much of any formal analysis will inevitably consist of description, and accurate descriptive writing itself requires careful observation of the object and careful use of words. But an essay is a formal analysis only if it seeks to show how the described object works (Barnet, 1989). The definition of a formal analysis is as follows:

A formal analysis of a work of art would consider primarily the aesthetic effects created by the component parts of design. These parts, called formal elements, constitute the basis of the artist's visual language. They consist of line, shape, space, color, light, and dark, which artists arrange in many different ways to achieve broader categories of design. These in turn consist of balance, order and proportion, and pattern and rhythm. The final arrangement made by the artist is the composition. A formal analysis of the artistic composition considers how each element contributes to the overall impression made by the work (Adams, 1996).

Other formal elements that are included in conjunction with architecture and sculpture are: height, width, and depth and in buildings medium, texture, mass and volume (Adams, 1996).

This manner of analysis is related to the writings of Roger Fry. Art, in Fry's assessment, diverges from biology. Whereas the biological function of the eye is to see, its artistic or aesthetic function is to look. When we "look" at an object, we apprehend its formal relationships (Adams, 1996). The beginning of a formal approach coincides with the developments of Impressionism and Post Impressionism given the importance of form over content in the related art works (Adams, 1996).

Although style is not a formal element, it is an important criteria and was included in the research instrument. Meyer Schapiro defines style as: Constant form--and

sometimes the constant elements, qualities, and expression-- in the art of an individual or group (Adams, 1996). Style refers to the time in which a work of art was made. It is a function of its historical period. The spread of style from its place of origin, supplementing time of origin with place of origin, adds another dimension art (De la Croix and Tansay, 1986).

Although an Iconographic analysis--a method concerned with identifying the symbolic content or meaning--is a subjective method, it will be partially utilized in the data outline discussions (Barnet, 1989). An iconographic approach to art considers the meaning of subject matter with a focus on content rather than on form (Adams, 1996). Early twentieth-century art historian Erwin Panofsky is credited with developing the method in his three levels of reading: He called the first level of reading the pre-iconographic (the level of primary or natural subject matter), that is, what is depicted in the object; in the second reading, he references the level of convention and precedent (the works historical orientation); in the third level of reading he refers to the works intrinsic meaning and takes into account the time, place, prevailing cultural style of the artist (cultural themes, artistic precedents etc.) (Adams, 1996).

Other Art Methodologies to choose from include Iconological, Contextual, (Auto)Biographical, Semiotical, Psychoanalytical. These were excluded from the study for two reasons. First, they rely upon the author's interpretation; thus the writings are subjective in rendering. Second, they are utilized in a discussion of works that are agreed upon as works of art.

The five analysis disregarded for this study are: Iconological--refers to the study of the larger program to which the work belongs (placed in context within this research would mean comparing the resorts with similar large scale programs such as Disney and Consumer trends (i.e. movies, TV, entertainment); Contextual--considers the economic and social context of art (i.e. Marxism and Feminism); (Auto)Biography approaches works of art in relation to the artists life and personality (it assumes direct connection

between artists and their art; Semiotics references Structuralism, Post-Structuralism (the former minimized the role of the individual author while the latter de-emphasized the author even more, and Deconstruction (rejects both the deification of the artist, the association of this convention with mimetic skill, and rejects notions of an essential ideal that great art gives form to an idea; Psychoanalysis deals with the unconscious significance of works of art (which involves not only the art itself but also the artist, the aesthetic response of the viewer, and the cultural context) (Adams, 1996).

Primary and Secondary Data

It is difficult to project concrete relationships between primary and secondary data given the multi-faceted nature of the Research Question. In fact, the literature review did not provide evidence of any source material that evaluated a relationship between art and LVMR. The literature review essentially established the generalizations used for art referencing throughout the paper. Perhaps the relationship between primary and secondary data lies in the threefold approach to establishing the theme of the three LVMR as harboring concepts and aspects of art.

In the first, an analysis of seven contemporary art movements provided the vocabulary used in discussing works of art. The presentation of art theories offered the conceptual components and philosophies used in determining overall tendencies that have occurred in the arts from 1940 to the present. The formal analysis used in the research instrument completes the equation of how one assesses a work of art--namely through a comparison to established art movements, theories and functional elements and/or components of a work of art. Thus, the analysis of a particular artist from an art movement in secondary data can be translated into both the theories and the terminology established by

a formalist approach. For example, the artwork of Salvador Dali can be described in the formal terms (line, color, light, dark, shape, space etc.), and in style (Surrealism). Furthermore, although the equations between iconography and art theory are rather complex, the artwork can still be intelligently discussed within these languages.

The Research Instrument

The two instruments used are a formal analysis and an outline for discussing the data results in the formal analysis. The strict formats imposed on the writing of data results is to eliminate a free flow of textual interpretation so that the analysis of each resort follows the same format. It is hoped that the writing format will ensure a minimum of personal interpretation and suppress bias.

The formal analysis instrument will discuss the formal elements established by Adams (shape, space, color, light, dark, balance, order and proportion, pattern and rhythm, height, width depth, medium, texture, mass and volume), with a few modifications that combined similar elements. As such, mass will refer to shape, height, width and depth, volume, and space. Balance, order and proportion, pattern and rhythm are referenced within composition. Added to Adams's list are theme which will refer to the resort's subject matter and style. The importance of style was elaborated upon in the discussion--Art Methodologies. The outline used in presenting the data are a blend of guidelines from Barnett's book, *A Short Guide to Writing about Art* and from data needs.

Formal Analysis Instrument

Formal Element

Las Vegas Mega Resort Sample

1. Space

Describe the structural components that define the exterior of the resort in one space.

Analyze the individual components that comprise the mass.

Describe their shape(s) and their relationship to the effects of the mass as a whole.

Analyze the individual components that comprise the mass.

Describe their shape(s) and their relationship to the effects of the mass as a whole.
2. Scale

Describe the size of the resort in relation to the surrounding area and in relation to a human being.
3. Line

Distinguish the use of line--vertical, horizontal, diagonal, circular, and contours--and how these contribute to the overall visual ingestion of the resort.
4. Color

Determine what colors are emphasized on the exterior and interior of the resort for both day and night. What are the saturation and value levels of these colors.
5. Light/Dark

Describe the effect of light on the structures in a numerical scale where one ranks as the most intense and three as the least use of structure to convey a sense of light quality within the overall program of the resort property.

6. Composition Describe the focal point of the property. Determine if the composition is symmetrical, asymmetrical or recessive.
7. Surfaces Describe the general exterior and interior material substances.
Describe the general exterior and interior materials with respect to their surface appearance.
8. Style Refer to the historical movement that the resort references.
What is the resorts subject matter.

The Outline for Data Results

1. Discuss the impact of mass, volume, space, and scale. How do these relate to the overall impression of the resort. Is the building inviting? Does the exterior stand as a massive sculpture masking the spaces within or expressing them?
2. Discuss the use of line and color on the exterior volumes and the effects. Do these clarify form, give sensuous pleasure, and/or symbolize meaning? How does the use of materials to describe light and dark reinforce the properties program?
3. Discuss the effect of the composition. Describe the general forms within the composition--squares, circles, rectangles-- and record the simplicity or complexity of the entire program.
4. Discuss medium and texture. How do the materials contribute to the building's purpose or statement?
5. Discuss the use of ornament or of any architectural statuary in, on, or near the buildings. Does the use reinforce the overall architectural statement?
6. Discuss the second level of iconographic readings in terms of historical precedents. How does the resort compare to the precedent? Discuss what the property communicates. For example, a Roman style would communicate power and wealth.

CHAPTER IV

RESULTS AND DISCUSSION

Introduction

In Chapter Four, the data and interpretation of data can be set forth with the goal of asserting the relationships between the secondary data from the literature review in Chapter Two and the primary data ascertained from the research instrument in Chapter Three. This chapter will offer the results of the LVMR in the format established by the research instrument. Each resort is presented in a Formal Analysis (Tables 1-3) followed by a discussion in the outline for data results format. Following, is an evaluation of the relationships between the resorts and the seven contemporary art movements (DAS POPI) and a case study between the resorts and Pop art.

Table 1

Formal Analysis of Caesar's Palace

Formal Element

Caesar's Palace

1. Mass

An oval entryway formed by landscape, fountains, and sculpture culminates in a geodesic dome with a "V"-shaped structure (in aerial perspective) rising behind. There are two symmetrical wings that flank the dome with two larger programs of wings that flank the central area. An adjacent rectangular structure rises behind the "V" shaped tower.

The oval shaped entryway is surrounded by a drive that is marked by a series of columns and winged Nike's placed on columns. The geodesic dome is situated at the west end of the oval. The "V" shaped tower rises above the dome. The North Wing is a series of triumphal arches that progresses towards the smaller program of wings attached to the geodesic dome. The South Wing features a massive dome encased by varying heights of rectangular shapes. The adjacent rectangular structure appears as an addition to the other volumes.

Although the tower is the tallest component of the program and the oval drive the longest, each volume contributes with reasonable proportion to the overall mass; except for the adjacent rectangular structure. Each volume is individualized by separate roofing, however, an overall unity prevails.

2. Scale Although the program is massive in proportion to a person, it is in synch with the larger program that exists with respects to other resorts located on LVB.
3. Line Strong horizontal lines are created by the North and South wings that intersect the prominent vertical line created by the tower. The circular line of the domes are repeated in three sculptural portals that mark the three entrances from the sidewalk positioned at the North, Center and South ends respectively.
4. Color During the day, white is the dominant color with red and gold dispersed in a minimum. At night, blue lighting covers the tower, gold appears in the dome, and red saturates the porte cochere at the entrance in front of the dome.
5. Light/Dark Numerical rankings rate as follows: one is the geodesic dome, two is the vertical tower and secondary wings, three is the larger program of wings (the Forum Shops) and the second dome (the Magical Empire).
6. Composition The geodesic dome and rising tower form the focal points of the overall property with symmetrical wings situated on either side. Symmetry also surfaces in the design of the oval, surrounding capitals, and sculpture.
7. Medium Concrete, marble, stone, landscape, water, lighting, plastic, gilded gold, bronze, and paint.

The North and South Wings are smooth in surfaces while a filigree patterning is apparent on the tower and lower wings and a textural pattern applied to the geodesic dome.

8. Theme Imperial Rome and Italian Baroque.
The Roman Empire.

Discussion

The main buildings that constitute the heart of Caesar's Palace are set back 135 feet from the Strip (Hess, 1994). (Illustration 23) An oval-shaped drive leads from LVB to the resort's main entryway surrounded by a series of sequentially placed columns with winged Nike's situated on top. This arrangement creates a rhythm around the oval and reinforces a progressive movement towards the geodesic dome placed in the center of the property. (Illustration 24) A series of spraying fountains and landscape occupy the space within the oval to fulfill a resting area between the massive wings of the property.

The geodesic dome is situated at the west end of the oval and marks the heart of the resort's composition. The arrangement is reinforced by the "V"-shaped tower that rises above it. The verticality of the tower leads the eye upwards--a positioning that refers to the larger program of wings on the North and South of the property--while adding proportion to the smaller wings attached to the dome.

The North Wing contains the Forum Shops, asserted as a series of triumphal arches that move in succession towards the smaller wings attached to the dome. The Magical Empire occupies the South Wing as a massive dome-shaped form encased by varying heights of rectangular shapes. The volumes are simplistic

in design and emit a feeling permanence; a noted contrast to the rhythm created by the Forum Shops. However, the volumes successfully allude to the activities inside each wing.

The Forum Shops house a mall; the sequential movement evoked by the buildings convey the bustle of activity inside. Furthermore, the thrust of the entire architectural program is illuminated in the Forum Shops march towards the central geodesic dome. (Illustration 25) The central area, or heart of the resort--the geodesic dome--is the main entry way to the interior casino. All of the properties structures converge, or intersect the dome and reinforce the dominating activity: gambling. The "V"-shaped tower rising above the dome and adjacent rectangular structure form the hotel component of the resort; the shapes illustrate that function.

The Magical Empire is the newest addition to the resort and asserts itself as such in that it does not contribute to the overall program as successfully as the Forum Shops, even though the later is a relatively newer addition. (Illustration 26) Comprised of simple massive forms, the structure is calm, and is stagnate with respects to movement towards the heart of the property. It is however, successful in alluding to the activity inside. The Magical Empire recreates a story from Imperial Rome through a restaurant and entertainment center.

The agenda is based on a mythical account of Caesar and his magicians. In the myth, Caesar and his magicians would enter a stairwell that would take them to a chamber deep in the ground. Once they arrived many layers beneath the surface of the ground, a grand feast would be served to the emperor while being entertained by magicians through a performance of tricks, illusions and magic (Personal Communication with Justin Jackson, Research Analyst, LVCVA, October 3, 1995). with simulated volumes, masses and overall layout that is comparable to the Pantheon in Rome. Caesar's Palace is quite successful in the exterior reproduction.

Both line and color integrate the individual buildings and reinforce an overall unity. The strong horizontal lines formed by the North wing successfully lead the eye to the geodesic dome. This effect is furthered with the placement of the vertical tower as it rises directly behind the dome. As was previously stated, the Magical Empire stands in contrast to the Forum Shops.

The former stands firm and motionless while the latter implies a rhythmic movement towards the dome. Perhaps the dome of the Magical Empire serves as a calming contrast to its counterpart. In any case, movement towards the heart of the resort is created on the South wing by a pedestrian escalator that carries a pedestrian from the corner of LVB and Flamingo Road, over the Southwest portion of the property in front of the Magical Empire to the geodesic dome. Lines from the South Wing are formed by this escalator and mimic the movement of the Forum Shops.

The predominant application of white to the entire mass unifies each component quite dramatically. The only areas that contrast are the black glass of the dome and the green grass in the oval which reinforces their importance in the property plan. The entire scheme seen from the day evokes a sense of grandeur wrapped in regal contemplation.

At night, the magnificence of the property is pushed to a heightened sense of uniformity: all towers are lit in a cool blue while the dome and surrounding areas are lit in gold. (Illustration 28, 29) Once again, the dome stands out as the focus of the composition as it is fashioned with a lighting system that emits a sequence of flashing lights in contrast to motionless lighting systems of the other buildings. All areas surrounding the property (the oval, North, and South wings), retain a warm inviting appearance as the gold lighting adds a sense of natural nostalgia to the elements.

The use of light and dark within the property is asserted in a manner that reinforces the logistics of the entire program. The Forum Shops are structured in a way for light to reinforce the march towards the central geodesic dome, while the Magical Empire asserts the calm, soothing, natural qualities of light. These structures figure on level three in

numerical rating. The falling of light on the central dome itself is intense with the intricacies evoked by the patterning of the geodesic texture and as such, deserves a numerical ranking of one. Lighting on the vertical tower rising above the central dome, and in the flanking wings provide a median between the light patterned on the Forum Shops and Magical Empire, and the geodesic dome; the ranks is a number two.

Compositionally, the property is created by a large elongated rectangle on the North, two vertical rectangles the intersect and form the "V" of the vertical tower, and two circular structures: the geodesic dome, and the dome of the Magical Empire. The overall program is large, encompassing and complicated. Entry to the property is facilitated by two escalators on the North and South wings, and through the oval entry way that is positioned centrally. The structures reiterate this program and combined with the other elements of line, color, light and dark lend a charged energy to the property that is regal, powerful and grand.

As with color, both medium and texture serve to unify the property and reinforce the sense of uniformity. The Forum Shops and Magical Empire surfaces are smooth and clean, while the smaller program of wings, the rising "V" shaped tower, and adjacent rectangular structure are covered in a filigree pattern. Although the architectural components reinforce the theme of the property its most complete statement resides in the reproduction of sculptures scattered throughout the property.

Caesar's exhibits the statues of Augustus Prima Porta--situated at the North West oval entrance off the Strip, the Winged Nike of Samothrace--positioned in front of the spraying fountain in the oval, Marcus Aurelius--on the South end of the property, Michelangelo's David, and countless others scattered throughout the property. (Illustrations 29-32)

A comparison between the Prima Porta at Caesar's to that of Imperial Rome reveals an accurate depiction. (Illustrations 30, 34). The two are comparable in scale, composition, color, texture, style, subject matter and position. Both portray an image of a

powerful emperor: stately, intimidating, overwhelming. Furthermore, each function as signatures of a culture for similar reasons. To the Roman empire, Caesar was a figure of dominance, force, and superiority; to a rival resort and/or a visitor, the sculpture has a similar effect with one distinction: At Caesar's, the implication is "You too can be an Emperor".

Caesar's Winged Nike of Samothrace is also an exact replica of the historical precedent. (Illustrations 31, 35) The Nike is caught in a moment of wind swept exuberance revealed by the wings and drapery, and is displayed exactly as the original was found by archeologists--headless. Again we see the comparable traits in scale, composition, color, texture and style, subject matter and positioning. The original dates from 190 BC and is considered a Masterpiece of Hellenistic sculpture (De la Croix and Tansey, 1986). Thus, an interesting aspect of this piece is that it is a product of Greek, rather than Roman art. Perhaps the resort is illustrating history: When Greece fell to the Roman empire, artists were employed to replicate Hellenistic works and many Greek Masterpieces were brought to Rome (De la Croix and Tansey, 1986). Whatever the case, the presence illustrates the conflation of time periods that are depicted throughout the property.

The comparisons made for both sculptures hold true for Marcus Aurelius and David, which not only exemplify the accuracy of Caesar's replications when compared to the original, but illustrate the conflation of time periods Caesar's embodies. Marcus Aurelius is a product of the early empire with a date of 165 AD. David was created by Michelangelo, a sixteenth century Italian Renaissance artist. (Illustrations 32 and 36, 33 and 37 respectively) The David sculpture in particular is quite odd; it is neither Greek or Imperial as Michelangelo emanated from Florence in the Baroque era. Collectively, Caesar's sculptural program is different when one compares the ways art is formally exhibited in museums--where time periods are segregated from one another. A similar situation surfaces in examining Caesar's exterior ornamentation.

Of the three sidewalk pavilion's (situated in front of the North Wing, at the Southwestern edge of the property, and at the South Wing), the Southwestern pavilion is almost archaeologically correct. It presents gleaming bronze-colored statues, elaborate columns trimmed in decoration, and mosaics and marbles that encrust the surfaces (Hess, 1993). (Illustrations 38-40) The arches that create the Forum Shops are comparable in structure and overall design to the Arch of Titus. (Illustrations 41, 42) Although Caesar's version is void of exterior decoration, the shape and design is implied. The triumphal arch is an ornamental version of a city gate, moved to the center of the city to permit the entry of triumphal processions into the forum (De la Croix and Tansey, 1986). It is interesting that the procession in Las Vegas consists tourists entering the Forum Shops on their way to the heart of the casino. The appropriation of Greek, Imperial Rome, and Italian Baroque structures and sculptures throughout Caesar's Palace illustrates the interesting conflation of periods and style. Although the name of the property would imply a simulation of Rome in Caesar's time, initially Caesar's Las Vegas was stylistically more like Rome of the Baroque period. This is due to the property's placement off the Strip, and the overall plan of the property which was borrowed from Italian Baroque cities (Hess, 1993).

The Forum Shops also illustrate the conflation of period styles. The historical precedent for the building can be traced to Imperial Rome and the Forum Shops of Trajan. However, the interior evokes Greek, Imperial, Italian Baroque and Modern periods. The entire Forum Shop building features a sky-scape projected across a barrel vaulted ceiling that changes from sunrise to sunset. Greek elements are evidenced by the pediment frieze--a precedent asserted in Greek architecture. (Illustrations 43, 44)

An animated sculpture exhibit features four characters from Roman mythology: Bacchus, Venus, Apollo, and Mercury. Every hour these figures awaken with sound and movement. The sculptures attempt to follow the Hellenistic period with robust, fleshy proportions, they are positioned in dramatic poses, and swathed in sweeping garments that

imply a sense of movement. (Illustrations 45, 46) However, they do not simulate Hellenistic sculpture as finely as other programs in the property--for example, The Winged Nike of Samothrace. The modern elements of the Forum Shop include the awakening of the sculpture's, the laser light show featured in the animated performance, and in the sky projected across the ceiling of the barrel vaults.

Caesar's Palace clearly reveals an odd fusion of period styles in sculpture and in architecture, although presently, the property does appear to be aligning itself with an Imperial orientation as evidenced by the most recent addition--Magical Empire. This alignment is furthered when one considers the operates modern of the Imperial ruler: Augustus deliberately set out to build a new and magnificent Rome for a powerful image of Imperial domination by glorifying the visible aspects of the empire to an extravagant degree in architecture, art, and public works (De la Croix and Tansey, 1986). It is clear that Caesar's odd juxtaposition of visual components--a clash of Greek, Imperial, Italian Renaissance and Baroque and Contemporary motifs--exemplify the properties evolution in design over many years.

Table 2

Formal Analysis of The Mirage

<u>Formal Element</u>	<u>The Mirage</u>
1. Mass	<p>A vast expanse of vegetative landscape with a waterfall, pool, and volcano framing the front of the resort. Entryways are positioned at the North and South ends of the property with a semi-circular drive that leads one from LVB to the property's center marked by an atrium dome with a "Y"-shaped tower (as seen from an aerial view) rising above.</p> <p>Although a vegetative landscape encompasses the entire property, three forms dominate the design: a cone-shaped volcano, a spherical atrium dome, and a vertical "Y"-shaped tower. Vegetation sprawls across the entire facade of the resort encompassing a rising volcano situated on the North end. A "Y"-shaped tower rises above a small atrium dome positioned centrally in the program.</p> <p>The "Y"-shaped tower is the most distinct volume in the scheme given the expanse of vegetation that sprawls throughout the property. The extensive amount of tropical vegetation does lends unity to the program. This is reinforced by the exploding volcano at night, and its' reflection in the tower.</p>
2. Scale	<p>The sheer size of the resort is subtly cloaked by the vegetation; to a person, the scheme appears proportionate when in actuality it is huge. The volcano and tower further the effect. Taken as an entire program, the tower is disproportionate in its rise above the natural vegetative</p>

landscape while the volcano appears too small and not as life-like as a real one might appear to be.

3. Line

Entryways into the property are facilitated at the North and South ends; these form two lines leading directly towards the center of the property marked by the atrium. The “Y”-shape tower mimics these lines as the arms of the “Y” reach out towards LVB. The use of a “Y”-shape focus’s a point where all three lines intersect and in the property this occurs at the atrium. The circularity of the atrium is repeated in the volcano and in the semicircular driveway the runs from LVB in an arc between North and South property ends.
4. Color

During the day hours, the property’s exterior is predominately cloaked in the lushness of tropical vegetation: green, brown and red clay of the volcano. The tower is white and gold; the atrium is black glazing. At night, the lighting is designed to enhance the fire-red colors of the erupting volcano reds; this is reiterated in the property with warm natural lighting that adds a sense of natural drama to the resort.
5. Light and Dark

The vertical tower is the central figure that emits the strongest quality of light and is given a one ranking; the volcano follows as ranking two and the landscape as ranking three.
6. Composition

The “Y”-shaped tower is centrally positioned with its arms reaching out to LVB clearly defining the boundaries of the property. Its preeminent presence is further asserted with its size and vertical projection into the sky. It functions as the focal point. The volcano is

positioned asymmetrically on the North side of the property. Finally, the entire program immersed in tropical vegetation that sprawls naturally across the property.

Medium	Concrete, glazing, and vegetative components that include water, stone, palm trees, and various tropical plants; at night lighting with fire and smoke.
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Smoothness and reflection encapsulate the property in the design of the tower, and in the vegetation with water.

Theme	Nineteenth Century Landscape Painting. American and European Romanticism.
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Discussion

The Mirage is set away from LVB surrounded by a lush tropical landscape with a lagoon. (Illustration 47) The entryway is a semicircular drive formed by an arc that stems from LVB North to the South of the property. The driveway leading to The Mirage atrium is a palm tree-lined causeway bridging the water (The Mirage Press Kit). The atrium occupies a central position nestled in the heart of the “Y”- shaped tower. (Illustration 48)

The reliance upon vegetative motifs in the vast space is interrupted by the extreme rise of the tower. The presence of the high rise structure seems somewhat out of place immersed in the lush, tropical, natural, setting, particularly in comparison to the volcano which in real life seems disproportionate. Although the tower’s positioning effectively

marks the boundary of the property and is inviting with its arms reaching out towards LVB, the tower serves as an indicator of function rather than natural form.

Most of the resorts activities--hotel, entertainment, recreation and gaming--are housed inside the tower. It is the dictates of form following function that mandates the tower's immense presence in the overall program. In fact, it is the only structure within the program, except for the atrium that marks the heart or main entryway. The importance of the tower is clearly illustrated in its design which is reinforced by the reflective glazing which allows the tower to function as a mirror of the entire property. The brilliancy of the building's reflection into itself is heightened within the property, and the optical illusion alludes to a fourth dimension.

The use of light and dark throughout the property follows the following hierarchy: The tower is clearly the preeminent object in the scheme and rendered with reflective qualities and materials that are smooth, slick, and refined; the volcano figures secondly; the final elements are the atrium and the landscape. The use of a vegetative motif allows light and dark to drape the landscape naturally during the day, while at night the use of spot lights in featured sculptural areas lends a sense of drama. Collectively, the components work successfully within a space that supports the lush tropical vegetative motif of the property.

The essence of the resort is in its tropical motif which is asserted in the exterior and interior of the property. (Illustrations 49-51) The exterior landscape features a waterfall that cascades over rockscapes of 50 feet to the lagoon below, and a "live" volcano that erupts spewing smoke and fire 100 feet above the lagoon (Mirage Press Kit). Coupled by the surrounding vegetation, the components serve as a soothing reprieve to the activity that permeates LVB. In simple and naturalistic form, the collective cohesion successfully functions as a "mirage" in the desert.

In color, form and composition, one is drawn into the environment and swept into the hotel in a subtle way. From any sidewalk entrance, one is immersed in a tropical

splendor, and because the natural expanse spills into the interior, the distinction between exterior and interior space is very subtle. At night, the effect is dramatized to a heightened degree. (Illustration 52, 53) From the sidewalk, subtle lighting drapes the property in an aura of tranquillity that is interrupted every half hour. Every fifteen minutes on the hour, Mirage's volcano explodes with a simulation that is quite real: fire and smoke spill out over the entity in a reenactment. The entire scheme-- reflected in the tower--further the poignant effect of a property reflecting its own image onto itself. It is in this reflection of landscape and tropical vegetation, that the Mirage's signature arises.

The main entrance to The Mirage leads one to the atrium where waterfalls, pools, and tropical fauna--many of which endangered plants--are displayed.

(Illustration 54) The entryway is spectacular in sound (the waterfall), smell (the tropical fauna), and physicality (the mist). The atrium is filled with palm trees that reach 60 feet above waterfalls and pools, which meander through a forest of tropical splendor that includes banana trees, orchids, and elephant ears (The Mirage Press Kit). The sensation is akin to the volcano motif on the outside: exotic and unusual.

A second entrance leads to an indoor exhibit where the property houses the white tigers of Siegfried and Roy. The habitat's open air environment features a swimming pool with fountains and simulated mountain terrain (The Mirage Press Kit). The exhibit showcases the animals in a regal manner. (Illustration 55) A throne functions as the focal point of the interior exhibit with steps approaching either side. This composition is reinforced with a colorful painting set in an oval frame placed as a backdrop to the throne. Your eye is immediately drawn to the painting draped throne, particularly when one of the tigers seat themselves on the throne. The juxtaposition of wild exotic animals within a casino setting is unusual and without precedent. The Mirage also houses a dolphin habitat and a 20,000 gallon saltwater aquarium with 1,000 representations of coral reef fish from all parts of the world (Mirage Press Kit). (Illustrations 56, 57).

The dolphin habitat contains 2.5 million gallons of water and operates in conjunction with the property's educational outreach program in Marine Life Education (The Mirage Press Kit). The 53 foot aquarium tank is situated behind the front desk like a hung painting. The decor of the front desk lobby features teak and mahogany woods, carved marble, and stone. The components are Polynesian in representation and complete the exotic statement of the resort. The pronounced landscape and exotic theme pronounced in The Mirage appear to derive from the nineteenth century movement developed in America and in Europe.

When one considers the amount of vegetation on the exterior coupled by the exhibits of the interior, and the proactive environmental stance asserted by The Mirage literature, a specific relationship between nineteenth century American Landscape painting can be asserted. The exotic undertones of the property, and exaggerated Polynesian motif's, share considerable qualities with nineteenth century European Romanticism.

In the nineteenth century, the land in America was celebrated on an unprecedented level with writers Thoreau, Emerson and Woodsworth looking to a God visible in all of nature (Beasley, C. Lecture Notes, February 16, 1993). The paintings that were inspired by their writings were massive in scale, intricate in composition, realistic in color, texture, and subject, and were essentially optimistic in spirit, mythical in recording a human sense of awe. *Yosemite Valley* by Albert Bierdstadt conveys these sensitivities. (Illustration 58) In the painting, we are presented with a frozen moment in nature; jagged cliffs rise vertically on the left, tempered by the smooth glass of water in the center, and pine trees on the right. When one compares the exterior of The Mirage to the painting comparable relationships are asserted in the strong verticals, the central placement of water and in the immersion of natural vegetation.

The nineteenth century concept of exotic blended themes such as myth and noble savage; a conceptual exaggeration of what life would be like in an unexplored land. In Europe, the celebration of the landscape was driven by a mythical-noble-savage theme

exemplified in a painting by Rousseau who pays homage to the vegetation and surrounds. (Illustration 59) Unlike Bierdstadt's simulation of the landscape, Rousseau's is a supposition that interprets reality in sumptuous terms. For example, flora and fauna are exaggerated with an emphasis on fantasy elements as Europeans envisioned the wild untamed landscape to be. The colors are vivid and intense and as such, an interpretation of actual vegetative color. This type of interpretation, both realistic and fantasy are preeminent at the Mirage; the painting exhibited in the Tiger Exhibition illuminates this stance. (Illustration 55)

The Mirage's painting relates to Rousseau's in scale, composition, color, and even texture. Stylistically, there is a sense of the real intertwined with the exotic in the appropriation of the various motifs. The spirit is comparable to the painting in the totality of effect: An interpretive blending of what one might imagine the exotic to be. Sculptures displayed throughout the property grounds reinforce the exotic overtones with far eastern animals that are textured and styled in exaggerated forms. (Illustrations 60, 61) Perhaps the most intriguing aspect of the Mirage's design lies in the conceptual format when compared to Romanticism.

The Mirage, like the Romantic painters, conveys a celebration of the land, of nature, plants, and animals, however, there is a sense of urgency in the Mirage that is lacking in the paintings of the nineteenth century precedents. The selection of white tigers, dolphins, and many of the fish and plants that are displayed throughout the property, are endangered species. As such, the Mirage is equally displaying while simultaneously preserving a form of life through a medium (the resort design itself), that educates while it entertains. Collectively, the nineteenth century sense of nature as unending, vast, and limitless has been altered in the twentieth century to one of protection, preservation, and conservation. Thus, the Mirage incorporates an art-historical theme translated into twentieth century terminology. The Mirage is a unique facility in that each element of the property works together to build upon a sense of completion. Save the extreme size of the

tower, there is a spirit of consistency, related integration in color, style, and detailed motifs that work together to illuminate the property in its final rendition.

Table 3

Formal Analysis of The Luxor

<u>Formal Element</u>	<u>Luxor</u>
1. Mass	<p>A sphinx and 350 foot high pyramid form the basis of the property design. Entry is facilitated by a severe arc-shaped drive that spans from Tropicana Road on the Northwest to LVB on the Southwest.</p> <p>The two components--sphinx and pyramid--are related to one another in ancient Egyptian design. Their placement as facing LVB pushes entryway to the North and Southwest. As a mass, the volumes work together in one statement.</p> <p>The placement of the sphinx and pyramid are on one axis perpendicular to LVB. There is a vast amount of empty space that is left barren and desert like which reiterates the Egyptian theme of the resort. Although the sphinx is dwarfed in size by the enormity of the pyramid, the relationship is historically defined.</p>
2. Scale	<p>To the human figure, the proportions are ominous and overpowering. In comparison with other LVMR, and taking into account its position across the street from MGM Grand--the largest hotel in the world--the proportions compliment relationships within the overall site.</p>

3. Line
The design is simple in rendering: one horizontal line is formed by the axis alignment of the sphinx and pyramid that runs perpendicular to LVB. They meet at the base of the pyramid where the eye is drawn upwards by the slanted vertical lines of the pyramid.
4. Color
The sphinx is natural stone painted as it might have appeared in its own time. The pyramid is glazed in bronze. The landscape is left barren like a desert, and aside from the palm trees, is colorless. At night, the sphinx and landscape are draped in natural lighting while a beam emits from the apex of the pyramid.
5. Light/Dark
Light and dark is not a distinguishing feature on the exterior of the property with the barren desert landscape application and use of one over-riding structure: the pyramid.
6. Composition
Luxor's pyramid is the compositional focus and is symmetrical in design. By nature the pyramid is a stable figure. The size of Luxor's pyramid, the axis line emanated by its location in front of the sphinx, and the one entryway reinforces its prominent position in the property scheme. The program is dramatized at night with the beam of light that emits from the apex.
7. Medium
Bronze glazing, stone, paint, vegetation and water.
Predominately smooth and reflective.
8. Style
Egypt.
3rd - 19th Dynasties.

Discussion

Entry to The Luxor is facilitated by an arc that stretches from Tropicana Road on the Northwest of the property to LVB on the Southwest. The two volumes which comprise the design are the great sphinx and the pyramid. (Illustration 62) Of the two, the pyramid is the largest volume in the entire mass and with good reason: It is the only structure in the property design, and therefore, houses all activities. The entire program is successful as the scheme emits a picture of Egyptian history inspired by the pyramid constructions at Gizeh in the 4th Dynasty. (Illustrations 63, 64).

Luxor's sphinx stands as an immense monument: a lions body with a mans head. A comparison between the Luxor and the Gizeh sphinx reveal an accuracy in design. (Illustration 65) The two are comparable in scale, composition, texture, style. What distinguishes the modern from the historical is the incorporation of a contemporary elements. The differentiating feature is a holographic light show situated in front of the sphinx at the Luxor Las Vegas. This performance features green laser lights that blaze out of the sphinx's eyes, while simultaneously, a holographic image of King Tut appears to hover in the cavity in front of and beneath the Luxor Sphinx (Luxor Press Kit). This performance alludes to the grandeur that exists inside of the resort, and to the King Tut exhibit housed within the property. The performance invites intrigue and literally blasts a visitor with the overwhelming totality of the architectural program.

The Luxor pyramid and the layout of the property is a replica of a 4th Dynasty funerary arrangement. Luxor's plan replicates a reconstruction of the entire scheme at Gizeh with the placement of the pyramid behind the sphinx. (Illustration 64) The art of this structure lies in the immensity in size, stature, and historical significance. The Gizeh pyramid was a tomb whereas its' Las Vegas counterpart is a resort, however, the similarities in shape, size, and stature are apparent. Luxor Las Vegas is formed with

contemporary materials--bronze glazing--which illuminates its' presence during the day and evening.

The use of light and dark within the property is minimal given the desert landscape and lack of architectural components. The entire focus of the property is the pyramid structure covered in black glazing that reflects the intensity of the Las Vegas sun of the day, and stands as a shadow in the night. It asserts itself at night in a unique way with the positioning of lighting at the apex of the pyramid. This beam of light can be seen from every point in Las Vegas, and from as far away as Los Angeles; an affirmation of its prominence in composition and as the main structural component within the design. According to the property literature, the inclusion of the beam had its roots in an Egyptian belief that the deceased soul would climb up the sides of the pyramid and ride the beam to the afterlife (Luxor Press Kit). This anecdote illustrates the Luxor's premise of incorporating Egyptian history (mythical and/or historical) into the property.

The interior of the Luxor features the Nile River, a simulation of the Steppe Pyramid of Doser (3rd Dynasty), and a King Tut (19th Dynasty) exhibit which is an exact replication of the archeology discovery. The Nile River circles the perimeter of the pyramid. (Illustration 66) Its' environment emits a prevailing sense of calmness, tranquillity and timelessness. There are two ferry's that circulate the perimeter of the river with tour guides that explain Egyptian history.

The River is bordered by a colonnade with flat expanses of wall. The components of the colonnade are replications of those at the court of Amenhotep III in Luxor dating 1370 BC. (Illustration 67) Luxor's columns, like their historical ancestors, are carved to resemble lotus or papyrus, with bud--cluster or bell--shaped capitals (De la Croix and Tansey, p. 92). Another remnant that is predominant in Egyptian history--hieroglyph's--are painted upon the surfaces of the walls in between the columns. Scenes from temples dated in approximate time periods to the Amenhotep III court animate the walls and lend an accurate vitality to the exhibit.

When one enters The Luxor, one of the first structures one encounters is a reproduction of The Steppe Pyramid of Dioser. (Illustration 68, 69) Luxor's version is a representation of how the structure would have appeared according to expert archeologists (Luxor Press Kit). The original Pyramid is dated 2610 BC of the Third Dynasty, and was the first representation of a royal tomb (De la Croix and Tansey, 1986). Luxor's version features a large, stepped, pyramid elevated and accessed by a long narrow stairway. Its function at the resort houses an entertainment activity. The archeological accuracy finds its most complete statement at Luxor's King Tut exhibit. (Illustrations 70)

King Tut's Tomb and Museum is a reproduction of the archeological discovery as found by Howard Carter and Lord Carnarvon in 1922. The tomb's treasures are faithfully recreated from the original with methods used by artisans 3,300 years ago; it features an exact replication of the chamber as found by scientists in the early part of our century (Luxor Press Kit). Each artifact at the Luxor's exhibit can be traced to an original from the actual Tut chamber as evidenced by the artifacts in the exhibit at Luxor. For example, the double cow head that form the gold boat has an approximation from the original tomb. (Illustration 71). In this example a cow from the original tomb illustrates the precision with which Luxor's Tomb recreates. Even the King Tut coffin case at the resort bears a resemblance to that of the real cover. (Illustrations 72, 73).

The art of Egypt is the art of religion and permanence; these are the elements that characterize the solemn and ageless art of Egypt and express the unchanging order that, for the ancient Egyptians, was divinely ordained (De la Croix and Tansey, 1986). One of the greatest achievements, the pyramid constructions, were associated with mystery, and with hidden knowledge that represented several things: wisdom, stability, and magic (De la Croix and Tansey, 1986).

Of the three resorts visited, The Luxor exhibited an overriding sense of calm, almost tomblike. It did not possess the heightened sense of anxiety and activity that resounded in the other properties. Egyptian artists used the mediums of architecture,

painting, exhibits, and sculpture and translated these into a massive scale that was vast, large, and open. The effect is substantiated at The Luxor with the amount of empty space in the interior of the pyramid structure. The lack of lavish landscaping on the exterior furthers this effect. With respect to composition, the Egyptians were precise, ordered, and immaculate; colors and textures were plentiful, and stylistically, each Dynasty retained qualities that were distinct from one another. Although the property simulates accuracy, Luxor Las Vegas, like Caesar's Palace presents an unusual conflation of Egyptian period styles.

The Las Vegas Mega Resorts And Art Movements

Dada

This movement initiated the question of what is art outside the formality of technique, medium and style, and in this light, the defining quality was left at the artists discretion. Dadaists introduced an open view of what was considered art evidenced by two examples: the Cabaret and ready-mades.

The LVMR can be viewed as extensions of the Cabaret as they are entities that host theater productions (the shows), music, and art works in an environment that is circus-like and chaotic. In this respect, they share qualities with the Zurich Dadaists without the negative and/or pessimistic reactions of the group. The resorts also possess a Duchampian aura. Like the *Bottlerack*, they can be viewed as objects removed from a customary setting and placed on display. Perhaps the inquiry of art definition (i.e. What is art?), the core of Dadaist inquiry, has most relevancy with respects to the properties, in the same simple question: are the LVMR art?

Assemblage

The LVMR resemble three dimensional assemblages that incorporate a mass of objects into their environment. Each property fuses architecture, lighting, sculpture, and a variety of mixed-media objects together in an unprecedented manner that embodies Sietz's definition of the collage environment.

Each resort analyzed assembles a mass of components: color, sound, flashing lights of various shapes and sizes. The Strip is a tapestry weaving the threads of the resorts together. Objects from the commercialized junk culture (billboards and massive signage), cohabitate with Mega Resort theme architecture.

The culminated effect is a type of assembled exhibit with each property displaying an abundance of materials placed in a specific order.

Surrealism

A movement fixated upon the imagined world of fantasy found in dreams, deep within the subconscious or psyche has profound presence in the LVMR. The properties contribute to a world of escape in contrived surroundings. The components of the Mirage offer illustrative examples.

First, the presence of a volcano which viewers watch erupt every fifteen minutes in the midst of Las Vegas--a desert--surrounded by exotic foliage. The "mirage" like elements of exotic foliage surrounding an active volcano in the midst of a desert is unexpected; the act of viewing a volcanic eruption from the sidewalk is in real life detrimental, unnatural. Second, the placement of animal habitats (aquarium, white tiger habitat, dolphin) within a

casino setting is unprecedented, unexpected, unusual. Finally, every property analyzed, feature objects and stage events that are contrived entities far removed from their familiar setting.

Pop

This movement extended the Dadaist inquiry into the nature of art. Pop artists were the first to celebrate popular culture and initiate a breakdown between the avant-garde and the bourgeoisie. This situation encouraged artistic concepts that appealed to the latter, although the art works that resulted were applauded and digested by both groups. Furthermore, the art works were often removed from the confines of a museum for viewing and were placed in public domains. Stylistically, the qualities of Pop were an emphasis on scale, use of commercial objects and techniques, odd juxtapositions, variety of mediums, and a thematic composure that celebrates and incorporates the objects of popular culture.

The LVMR and Pop are perhaps the most closely matched movements in that the properties appear to be an extension of Pop. A case study in the next section will offer more evidence of this situation. At this time we can highlight the similarities of scale (the grandiose size of the properties), the emphasis on commercial objects and techniques (the sophisticated lighting, advertisements, materials), the odd situations of juxtaposition (Caesar's Roman theme flanked by Mirage's nineteenth century format), the variety of mediums (architecture, sculpture, landscape, lighting), and the overall incorporation of pop culture objects (retail, billboards, restaurants).

Finally, the visitor profile to Las Vegas indicates a strong representation of the middle class: In 1994, 54% of the visitor's to Las Vegas were of an income between

\$20,000-\$59,999, and 21% of incomes higher than \$60,000 (LVCVA. Visitor Statistics, 1995). Thus, the LVMR are appealing to both middle and upper classes who digest the properties in a public domain, not a museum.

Op

The three analyzed properties imbue sophisticated lighting schemes that are perceptually intriguing. The lighting adds drama to the extent that the properties have a day quality that is vastly unique from night. Furthermore, each property utilizes lighting schemes to optically distort reality. For example, Caesar's geodesic dome is positioned as the focal point of the property's exterior. It is fashioned with a lighting system that emits a sequence of flashing lights. When viewed from a short distance though, the sequence resembles a pattern of abstraction dashing across the building. It is an optical effect. Even the interior of Caesar's is dependent upon lighting to separate spatial areas and add a theatrical flair to the environment.

The ever changing sky placed in the ceiling at the Forum Shops illustrates the optical illusion of a manufactured sky that changes from day to night. At night, the Mirage's illuminated tower enables the property to reflect upon itself; Luxor's holographic show in front of the Sphinx simulates a hovering image of King Tut. Thus, each property functions as a perceptual illusion with bright illuminated color implying movement and adding optical effects.

Performance

Artists of this movement fused a variety of media for a total effect that saturated the senses on every level. They utilized theatrical elements with color, sound, lighting, objects, and their persons to convey a story, a concept, a work of art. All three properties selected for analysis are performance oriented with the animated sculpture exhibit at Caesar's, Mirage's erupting volcano and the hologram performance at the Luxor. These performances are offered on an hourly basis to the general public and are free of charge. In addition, each property hosts a formal performance that is similar to a Broadway production with theatrical mediums of a story line, music, dance, and elaborate stage effects.

Installation

A medium utilized by artists of varying movements to convey a concept in totality, installations blend a variety of media which are placed in a space that a viewer enters. Often installations are interactive with viewers participating with the art. Each of the properties exhibit types of installations.

Caesar's Magical Kingdom, the animal habitats at the Mirage, and the King Tut exhibit at Luxor exemplify these qualities as they are areas that fuse a variety of mediums to convey a concept. The Magical Empire offers a myth of Caesar, the habitats instigate preservation and the King Tut exhibit simulates the famed tomb. Each are formal in their final rendition with an obvious methodology that conveys an impression of real. In addition to this formality, the entire properties function as installations in a non-formal

manner. As such, the properties themselves can be viewed within the context of installation with varied mediums contained within an area. In this light, one can view the entire property as an interactive installation with areas for viewing, entertainment, gaming, and dining.

The transient nature of installation is also present given the massive renovations that are occurring within the properties. Thus, new acquisitions are being incorporated and dated remnants are being dismantled. These non formal installations fuse a variety of mediums, objects, and people that culminate into a signature style of the property itself. Thus, each resort possesses qualities that are distinct and unique from others, much like the recognizable traits of apparent in art works.

Case Study of the Las Vegas Mega Resorts and Pop Art

To illustrate the compatibility of the LVMR to the British originators of Pop art, I have selected the exhibition *This Is Tomorrow Today*, Whitechapel Gallery, London 1956, specifically the Hamilton-McHale-Voelcher pavilion which is cited by many as the source for the Pop art movement (Wallis, 1988).

This Is Tomorrow consisted of installations by twelve groups; each group consisting of two, three, or four architects and artists working as a collaborative team (Whitham, 1988). The floor plan (Illustration 74) illustrates the methodology for the entire scheme in which each area forces a viewer into the next installation. The movement of viewers is towards the twelfth installation which is centrally located. The flow is comparable to a spiral maze. In a comparison of this plan to that of the Mirage plan (Illustration 75), there is a compatible agenda of entry and spiral mode procession.

In the Mirage, if one proceeds clockwise from the entrance, the path leads to the casino, tiger exhibit, more casino, to shops, the pool area, dolphin habitat, more shops, hotel entrance, casino, restaurants, aquarium, and atrium--the central area of the property. Each area of the Mirage is comparable to the team inspired installations in direction and presentation. The differentiation between the two plans is that in the resort one has a choice of direction that is lacking in the gallery exhibit. Thus, the gallery installations lack the functionality of the resort destinations. However, there are comparable elements inherent within each entity as evidenced by the Hamilton-McHale-Voelcher (HMV) pavilion as previously stated.

The HMV (Group 2) installation was positioned just inside the entrance to the entire exhibit. It was a statement of, for, and about popular culture given the content, subject matter, and response. (Illustrations 76-81) The installation included a 14 foot-high billboard of Robby the Robot, a jukebox, a cineramic movie, a billboard of film posters, a giant beer bottle, a Marilyn Monroe, advertisements, and optical illusions. The total effects of the installation enabled one to feel a false sense of perspective in scale, an illusion in lighting and design, and a complete immersion, total absorption within the quotes from popular culture.

The entire construction resembles "funhouse architecture", a "hall of mirrors" and conveys an odd sense of perspective akin to an Alice Wonderland. One walked through the opening of the installation through a series of angular doors with gaps that were placed in a manner of implied movement into a tilted room. (Illustrations 76,77) The collage placed at the entrance is positioned to look as if it will fall down and is further reinforced by the series of angular vestibules that convey an odd sense of perspective. Finally, the wall wrapping of black and white optical illusionary designs lent a hallucinatory perspective. The interior objects fuse elements that are remnants of popular culture. (Illustration 78) The robot, billboards, and Marilyn Monroe advertisements of movie pictures allude to the importance and influence of Hollywood on the middle class. (Illustrations 79, 80, 81) The

juke box functions as a signifier of the importance and/or presence of rock and roll music, placed within a setting that implied entertainment, amusement and fun.

the installation was immensely popular. Children from the working-class came in off the street, critics loosened their aesthetic criteria, and many viewers explored the exhibition no further than this whimsical installation. In its obvious playfulness, reliance on recognizable, mass produced representations, and alliance with the culture of a wider audience, the funhouse installation challenged the exclusivity of the dominant ways of regarding art (Wallis, 1988).

The situation was a fusion of artistic concepts, amusement park oriented entertainment, and facets of popular culture that were placed in a formal gallery exhibition. The response was one of acceptance from both high, middle, and low culture, and a new form of creating art works with a spirit removed from the traditional modes of art making, as the entire installation was reliant upon a false perspective, illusion, lighting and props.

Consider the resorts that have been analyzed thus far and their reliance upon a false perspective, illusion, lighting and props. The latter three have been discussed at length throughout this paper with examples and discussions of the elaborate schemes of lighting and props in the LVMR that create an illusion of an era, a place, an environment. The sense of false perspective is evidenced by the sheer size of the properties.

From personal experience, there is a marked feeling of the properties appearing closer in proximity than is actualized in reality. To illustrate I would ask you to imagine yourself situated outside the entrance to the Mirage. To your immediate right (South) is Caesar's which appears to be within a few minutes of walking distance. However, the actual walking distance requires a approximately 10 minutes. Furthermore, the beam emitted from the apex of the Luxor's pyramid is visible from every vantage in Las Vegas,

and from the Mirage, appears within walking distance. In reality though, the resort is positioned on the extreme south end of the strip approximately a half hour to forty-five minutes in walking distance. The scale of the properties is false in proximity: they appear to be much closer than they actually are.

The similarities between the HMV installation and the LVMR are pronounced. The former fused entertaining qualities, unique architecture, objects from the appropriated era of popular culture in 1956, music, and illusion. It was the most popular installation in the exhibit. The resort properties function on a similar level. There are numerous entertaining qualities, fantastic architecture, illusion, sound, and an abundance of contemporary consumable objects. Las Vegas is a quintessential statement of pop culture defined in objects and visitor profiles. High-rollers and famous entertainers are part of the Vegas scene, however, 55% of those visiting Las Vegas earn between \$20,000-\$59,000, which essentially is a financial description of the middle class (LVCVA, Marketing Plan, 1995). Furthermore, Las Vegas ranks first in lodging occupancy (89.0%) in comparison with major United States cities (LVCVA, Visitor Statistics, 1995). These statistics are tangible measures of the popularity of the LVMR to a vast range of individuals.

Pop artists chose to depict everything considered unworthy of notice let alone art: every level of advertising, magazine, newspaper illusion, times square jokes, tasteless bric-a-brac and gaudy furnishings, ordinary clothes and foods, film stars, pinups, cartoon. Nothing was sacred (Lippard, 1966). Pop artists bypassed the 'avant-garde' and resorted to different types of subject matter, manners of creating, and places of exhibition. They were sincere in their attempts to reach the general public by including the objects with which they were familiar. The soup cans, comic books, and giant objects that became subject matter have a whimsical air that distinguishes them from art images of the past. Pop art was immediate, fun, and easy to understand, and was therefore appealing to the general public at large (Lippard, 1966). The resorts possess these qualities and

appropriately incorporate contemporary concerns such as preservation, consumption, entertainment, and leisure.

The Las Vegas Mega Resorts And Art Theories

Post Modernism advocates a popular art extracted from a variety of historical precedents in varying periods, movements, styles, and designs, and is a term that has applications in art, architecture, and popular culture. As noted throughout this paper, the LVMR are a fusion of art, architecture, and popular culture, and as such can be viewed within the context of Post Modernism.

When we look at the landscape of Las Vegas, we see a visual conflation of elements and ideas that span many centuries: The contemporary motif's in the Mirage hotel set within a post modern landscape of tropical fantasy; in Caesar's Palace a contemporary geodesic dome, the Imperial Roman structures of the Pantheon and Forum utilized for the Magical Kingdom and the Forum Shops respectively, and the Baroque elements in sculpture and placement away from LVB; and Luxor's incorporation of fifteen Egyptian dynasties represented with historical accuracy alongside elements of our present modern age. What is intriguing about the resorts, is their multiplicity of post modern functions: They exist as products on one level and aesthetic entities on another.

As a consumable--entertainment with gaming, shows, shops, and restaurants--resort amenities are the products marketed and offered for sale, consumption. On another level though, the resorts position themselves as a visual extravaganza as they possess aesthetic qualities of art in sight, sound, and sensation. The contact point of these two realms has its foundation in popular culture with the visitor to Las Vegas being predominately middle class. Of interest is the conceptual application of a group of visitor's

who *look* at hotels, and possibly evaluate them in this manner. In this way, the resorts are a type of Postmodern Pop art placed in the public domain, borrowing elements of pop culture and imbuing the elements within a consumable package. Furthermore, the resorts are revolutionizing visual displays that are beyond necessity, relevance, and everyday life. The interface that emerges is a meeting place innovative and unique. It is very clear that the resorts function on a level beyond that of product and service; they are a new type of art-work that can be intelligently described as Post Modern Pop.

CHAPTER V

SUMMARY, IMPLICATIONS, AND RECOMMENDATIONS

Summary

The Las Vegas resorts bring together a variety of artistic mediums that are widely embraced by a mass of middle class. The structural components of Las Vegas are those of popular culture as discussed repeatedly throughout this paper. Each property is massive in size, multi-dimensional in color, texture, material, and application. They are complex, overwhelming intakes. The overall effects are sensory with a mass of visual saturation accompanied by sensational effects of light and sound that pulsate each sense. Furthermore, each parcel is heightened by the whole: The beam that emits from Luxor's pyramid as seen from the exploding volcano at Mirage; the sounds of the casino, restaurant, and clubs while viewing an interactive sculpture exhibit in the Forum Shops; all this stimulation at once is the very heart and soul of Las Vegas.

The entire street of LVB is multi faceted with very odd juxtapositions exemplified in an examination beginning with the South end: Egypt (Luxor), a Medieval castle (Excalibur), New York (New York City), Hollywood (MGM Grand), Victorian Monte Carlo (Monte Carlo Resort), a city in Northern Italy (Bellagio), Paris France (Paris), Venice (The Venetian), Rome (Caesar's), Nineteenth century Romanticism (The Mirage), a Caribbean pirate world (Treasure Island), a circus tent (Circus Circus), and a worlds fair (Stratosphere). These Mega Resorts present an unprecedented display of visual conflation expressed in a veil of architecture. A chaotic flux of visual images saturates the

environment of the Strip in Las Vegas, and heightens the very essence of sensory stimulation elevating it to a level of extreme intensity.

The appropriation of twentieth century art movements and theories applied to three LVMR asserts a new form of visual extravaganza. This new form--Post-Modern-Pop- -- can be described as a grand-retro-approximated-spectacle, a word that arose during the writing of this paper that references certain particulars that surfaced during data recording.

Grand refers to entity's that are overbearing in concept. It also refers to scale: massive in space, overpowering in presence. In Post-Modernism this translates into its multifaceted nature, its large statement. Retro would be the act of looking backwards. Post Modernism recalls elements of the past and incorporates them into the present. Approximate has its roots in a modern era that lifts elements from the past, disregarding the aspects of appropriation (the entire span of Egyptian history, for example, as opposed to one element of that era, i.e. the Third Dynasty). Finally, spectacle (defined as a public performance, display, object of interest), refers to an over saturation of sensation through a variety of simulated elements fused together to appeal to a mass audience.

Implications of Research

There were five questions postulated for this study. The first asked if the theme of three LVMR possessed artistic concepts and qualities which render the effect a work of art. The second asked if theme architecture existed in any of the other Mega Resorts. The third if an increase in construction had occurred and if so, in what year(s). Question four asked about the visitor response in terms of visitor attendance and occupancy rates. The final question asked if the theme's of newer properties in Las Vegas were similar in overall application to those analyzed for the study.

Discussion of the Resorts and Works of Art

Caesar's Palace represents the oldest of the three properties analyzed. For a resort that originally did not utilize the period of Imperial Roman art for its images, Caesar's Palace has come a long way in redefining its program. It is the most complicated of the three resorts in terms of size, components and layout. Perhaps these are a result of its age and the need to reinvent and renovate in order to be competitive, or a reference to the historical city; Rome was both cosmopolitan and splendid. The size, power, and complexity of the empire called for public buildings that would express the dignity and diversity of the state (De la Croix and Tansey, 1986). Caesar's Palace epitomizes these aspects.

To a visitor, Caesar's is overwhelming, chaotic and complicated. Entering the property through the Forum Shops from LVB introduces one to the theme as one rides a moving walkway through large triumphal arches. The feeling is powerful, ominous, regal, magnificent. These austerities are furthered upon entry into the Forum Shops. Here one is immersed in a simulated rendering of imperialism. Every store facade is fashioned with Classical elements alongside contemporary icons such as Warner Brothers and Planet Hollywood. As one proceeds through the Shops, the feeling of imperialism is pushed to a heightened sense of anxiety, particularly as one approaches the casino. The implication-- "yes, you too can be Caesar for a day"-- is strongly implied.

The opening of Mirage in 1989 essentially broke new ground in resort imaging and design with the infusion of a nineteenth century tradition that was brought into a contemporary mode of conceptualization. Steve Wynn, CEO, Mirage Resorts, is credited with the contemporary transformation of the Las Vegas Strip as he was the first to construct the new style of Mega Resorts (Brinkley, Jones, and Wynn, 1994). The Mirage was the first property to feature a sidewalk spectacle and to integrate visual imaging on a massive

scale through animal and plant displays. These afford a platform through which the exhibits function as art, preservation, education, and entertainment, and illustrate a pivotal point: pre-Mirage properties (like Caesar's Palace), were a fusion of unrelated elements; post-Mirage properties have become accurate representations of the respected period, with a twentieth century perspective.

In comparison to Caesar's, the ambiance of the Mirage is relaxed, almost soothing. From the moment a visitor steps on the walk way from LVB, one is immersed in a tropical paradise of lush vegetation, waterfall sounds, aromatic smells and a pure vibrancy of the properties theme. Encountering animal and plant exhibits within a casino is an unusual, but welcome experience. The overall sensation is akin to a fantasy immersed in serious reality given the mass of endangered species brought together in preservation. The essence of gaming as a central activity is substantiated, but in a way that is inviting, not over stated. There is a sense of leisure entertainment that is balanced; one doesn't feel a gaming pulse of obsession, the vibration is natural and one is inclined to participate in the air of comfort. Of the three properties visited, The Mirage is the most convincing of pure Post Modernism. It has successfully immersed a historical theme with contemporary appropriations in a manner that is polished, refined, and subtle.

The Luxor, the newest of the three properties analyzed, showcases the art of Egypt in accurate simulations exemplified by the Sphinx, Pyramid, and King Tut exhibit. The Luxor is the least complex resort in overall design, but is exacting in terms of accuracy. The property is comparable to both the Mirage, with a notable reliance on an art-historical time period, and to Caesar's, with the marked conflation of styles (both historical and modern). What is unique about the Luxor is the accuracy of each artistic element present in the property. The Luxor's imaging is the most comprehensive of the three properties analyzed in this study with respects to reproduction, and can be viewed as a post-Mirage property. In this capacity, there appears to be a tendency to accurately approximate the visual images and the given historical period. Although modern elements

do exist, (i.e. high tech lighting, billboards, materials etc.), they are submerged in the totality of a historical ambiance.

One walks up a hill to reach the Luxor (a moving walkway to facilitate transportation is absent), and the feeling is akin to that of approaching an ancient relic--solemn, overwhelming. Upon entering the property, one is immediately overtaken by activities inside. However, an unusual aspect of Luxor's interior was in the element of total escape.

Originally, the Nile River was positioned around the perimeter of the casino. This positioning enabled one to vacate the sounds and frenzy of the casino and enter a world of quietude, solemnity, serenity. The calmness one had gazing at hieroglyphs, listening to the muted sounds of the River was akin to how one might actually feel inside an Egyptian pyramid; it was tomblike and allowed one to forget the business at hand: gambling. On each visit to Las Vegas, Luxor's casino was not as busy in comparison to Caesar's and Mirage. This may explain the massive remodeling of Luxor's interior which eliminated the Nile River.

At any rate, Caesar's current restructuring, the addition of the Magical Empire and other facility renovations that extract from Imperial Rome, suggest an intent of the property to compete with other resorts on the Strip that are approximating an art historical period with greater accuracy while fusing exhibition, education and entertainment. The properties analyzed exhibit qualities that share elements with art. Their relationship is strong and the analysis clearly places the resorts as a type of Post Modern Pop art.

Discussion of New Construction and Visitor Attendance

Theme architecture does exist in LVMR properties built or renovated after 1989 with examples such as: The Excalibur, MGM Grand, Treasure Island, The Stratosphere, Monte Carlo, New York New York, and under construction during the writing of this paper, Bellagio, The Venetian and soon to break ground, Paris Hotel. Six months after The Mirage opened its doors, Circus Circus opened Excalibur. In 1993, MGM Grand, Treasure Island, and The Luxor opened within three months of each other. In 1996, The Stratosphere, Monte Carlo, and New York New York followed in a comparable procession.

Visitor occupancy rates in Las Vegas illustrate a gradual increase for the City of Las Vegas, and a marked increase compared with National Averages. In 1988, the total occupancy percentage which includes hotels and motels in Las Vegas was 85.1%; in 1993 the figure was 87%; in 1994 the figure was 89% and in 1995, 88% (LVCVA, Ten Year Review, 1994). The figure for the six month period of 1996 (January to June) in Las Vegas was 91.9% compared with the National occupancy of 65.3% (LVCVA, Visitor Statistics, 1995).

Jackson (1995) pointed out that for the first five years of operation, the Mirage turned away guests every night. In fact, citywide occupancy was 85% the day before the first Mega Resort opened in 1989--The Mirage. In 1994, citywide occupancy was 91% (Maxey, 1994). Furthermore, two thirds of those who visited a casino in 1992 also spent at least one night in a hotel (Watkins, 1993). Finally, although gambling is still the mainstay, it is as a percentage of the whole: 22% of revenue comes from slots, 19% from rental of rooms. This is a dramatic change in percentages before 1989 as 10% of revenue from room rentals used to be a very large number (Maxey, 1994). Collectively, these percentages illustrate the positive affect of integrated visual imaging.

Discussion of Themes in the New Resorts

In comparing the application of themes of newer properties in Las Vegas to those utilized in this study, similar traits surface. The newer resorts that have surfaced since Luxor (1993) would be: The Stratosphere, Monte Carlo, New York New York (1996). These properties are all massive in size and stature and rely upon integrated themes.

The Stratosphere is the largest observation tower in the United States. It is the signature of the property, one that relies upon the theme of a world fair. The tower affords visitors an unparalleled view of Las Vegas and boasts a roller-coaster that curls around the top. The Monte Carlo features a theme of the famous city in the Victorian era. The interior design relies upon elements and materials appropriated from the period coupled by modern contingencies such as a wave pool and micro brewery--the first resort in Las Vegas to manufacture a product. New York New York is the most complex of the three as it is a complete rendition of New York City complete with the Statue of Liberty, a Coney Island roller-coaster wrapping around the front facade, and an interior that simulates the streets of Manhattan featuring Times Square and The Empire State Building (Personal Communication with Kevin Bagger, Research Assistant, LVCVA, February 24, 1998).

An interesting aspect of the newer properties is the absence of a sidewalk spectacle; there aren't any volcano's, ship battles or holograms situated on the properties front "lawn". It is the properties themselves that have become the attraction, and their feature seems to emit an element of interaction--i.e. the roller coaster's, the wave pool. These are second generation Mega Resorts that clearly illustrate the effectiveness of the first properties; they no longer have to position spectacular extravaganza's on the exterior to garner public intrigue, they merely must exist in mega splendor.

Industry Implications

The most noted alteration in Las Vegas is visual with the presence of large Mega Resorts that are artistically themed and offer a sophisticated variety of sensory stimulation. The Mega Resorts are remarkable in that they gather a variety of individuals from varying backgrounds, income levels, and social positions under one roof with the objective of consuming the services at hand. These new resorts exist as a consumable to the customer who acquires service, stimulation, excitement, and experience. These facilities have set an undeniable standard for the Service industry at large in the element of satisfaction and expectation, and as was noted in Chapter Two, other industry segments are responding.

The population is aging and the consumer is changing. Householders aged 45 to 54 spend the most on entertainment and their share will increase from 29% in 1995 to 33% in the year 2000 (American Demographics, 1995). Baby boomers have the discretionary income, they like value and they like traveling with their families, and they account for a vast majority of Las Vegas business (Woolf, 1993). It is not surprising that the themes offered by Las Vegas have met with unsolicited support from this age group and their children: Generation X.

This is the next generation of consumers; a group who embodies the art of experience even more than their parents. They will have even greater expectations than their elders and with the element of themeing already in place, they will expect an ever increasing amount of sophistication in terms of imagery, interaction, and entertainment. Understanding the use of artistic themes to appeal to the diverse groups of consumers at present will only assist marketing efforts of the future. The old Las Vegas was thought of as 'Sin City', gambling, crime, prostitution, and drinking; the new Las Vegas is adult entertainment joined by family entertainment (Simpson, 1994).

Recommendations

To conclude at this point only leads to more research and understanding. The connections between service oriented properties with contemporary art movements (DAS POPI), museums and new forms of art in the LVMR and other resorts in the service industry needs refinement. A quantitative research analysis that would measure visitor perception of the resorts would offer data of how the resorts are perceived by the consumer market. This type of study would provide insights for other market segments in their property design.

Understanding the relationships between the resorts and art museums, art patronage and historical contingencies, could yield invaluable information to marketing and promoting art museum's. The function of an art museum is to acquire, preserve, and exhibit works of art. This requires capital, space and staff. The resorts acquire, preserve, and exhibit works of 'popular' culture in much the same manner as a museum. Perhaps the distinguishing feature between the two lie with motive and consumption. Museums are non-profit educational entities, the resorts are corporate structures designed to profit by way of sales (rooms, food and beverage, gaming, consumption, and entertainment). Each may have varied foundations, but the effects are similar.

Visitors in Las Vegas have the opportunity to *look* at resorts in much the same way they *look* at works of art in a museum. Las Vegas resorts are like fleeting images layered upon one another in a very precise manner. The images are serious, albeit the fun-fused environment. The resorts are calculated entities that rely on precision, and an increasing amount of accuracy. Further research would facilitate an understanding of these relationships.

Understanding the links between the new service environment and the contemporary consumer needs an update, and an application of the formulas established at

the beginning of the paper for Caesar's, Mirage, and Luxor to other properties on the Strip, as well as the newer resorts slated to open this year, may yield unknown factors and relationships. Perhaps the critical question for further research and development is an analysis of the effectiveness of visual imaging with a clear definition and model that can be utilized within the service industry, as the long-term models of service and product quality do not appear to carry enough weight to effectively compete in the contemporary market.

Conclusions

The landscape of the old Las Vegas Strip has been altered. Gone are the traditional landmarks of casino history, replaced by large super-structure facilities with an integrated artistic theme as their hallmark of identification. The past two decades in Las Vegas has been an alteration in scenery from the billboards and the drive by resort (a situation where the sign was the dominating feature in the resort composition), to the car vs. the pedestrian (the Strip used to be dominated by automobiles and the space between the properties, vast, and open). (Venturi, Scott-Brown, Izenour, 1972) At present, the properties dwarf the signs, pedestrians walk the Strip, and the visualization that has accompanied, predominates the entire scene. Thus, we see a progression and alteration in resort design and in consumer.

This study determined that the theme's of three Las Vegas Mega Resorts are rendered in architecture and property design, and can be viewed as an extension of Pop art in a Post Modern era. It was also determined that there has been an increase in construction of Mega Resorts since 1989 coupled by a strong tendency to render complicated themes visible from the street. A gradual increase in occupancy percentages for the City of Las Vegas and a marked increase compared with national averages is present.

The tendency to theme in the LVMR is not a passing trend or a fading fad. It is an element of the present and of the future because it involves the transformation of the consumer: one who is much more demanding in terms of experience, value and imaging. The reality one encounters in Las Vegas is fantasy, the product is experience, and the marketing strategies are aimed at reiterating this premise. It is clear that visual imaging will continue to play an important part of the total experience for the existing and future hospitality consumer.

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Illustration 1

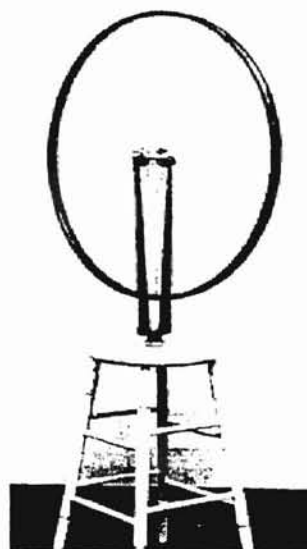


Illustration 2



Illustration 3

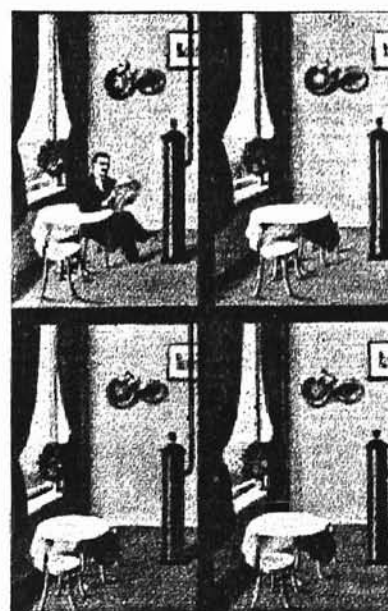


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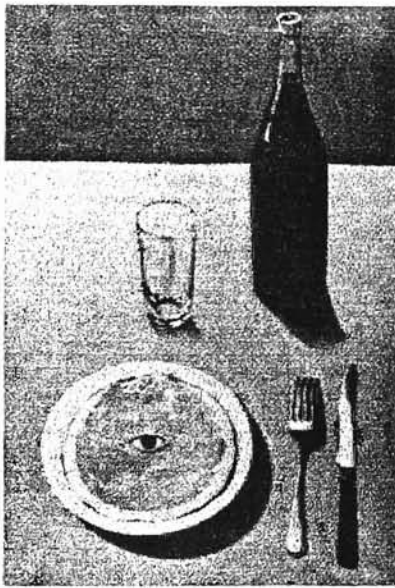


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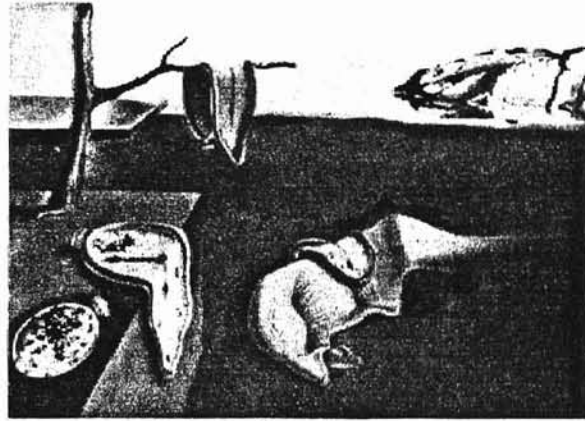


Illustration 6



Illustration 7



Illustration 8



Illustration 9

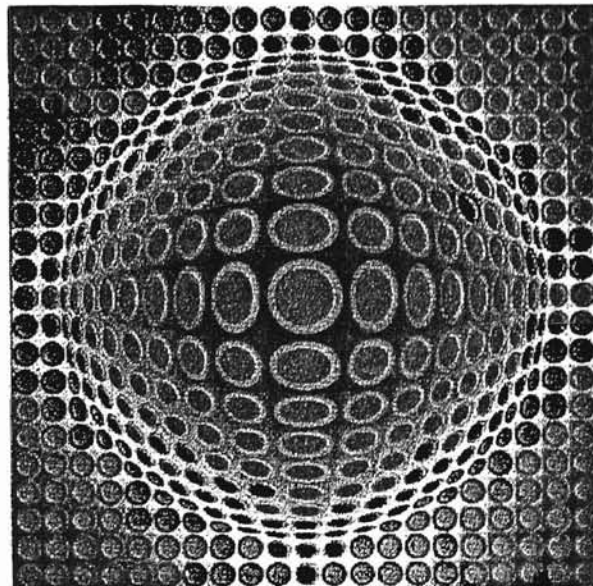


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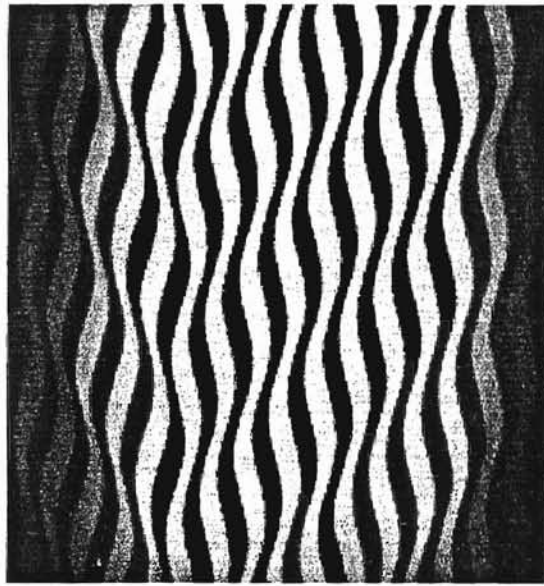


Illustration 11

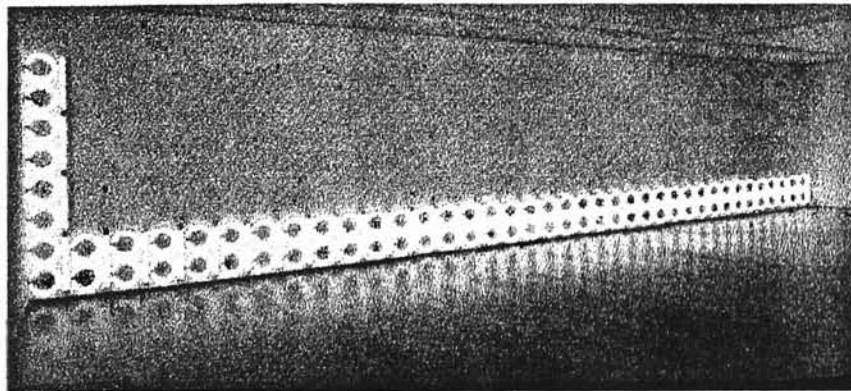


Illustration 12



Illustration 13



Illustration 14



Illustration 15



Illustration 16



Illustration 17



Illustration 18



Illustration 19

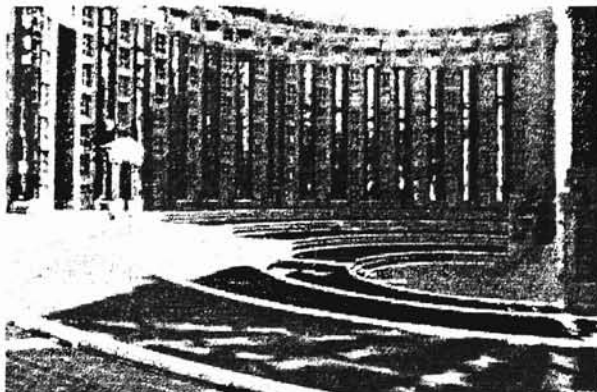


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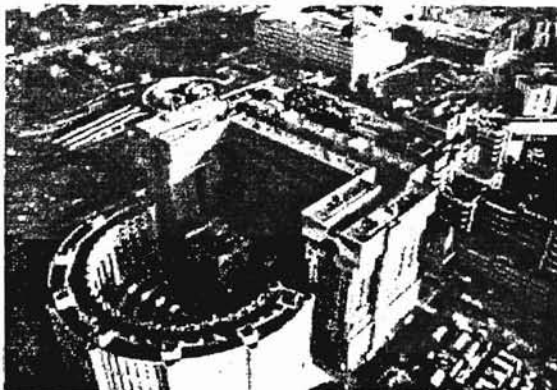


Illustration 21



Illustration 22



Illustration 23



Illustration 24



Illustration 25

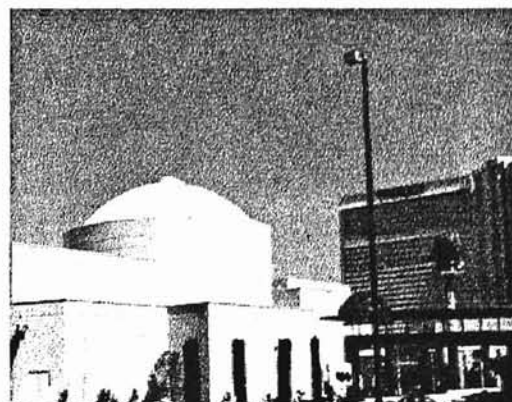


Illustration 26



Illustration 27

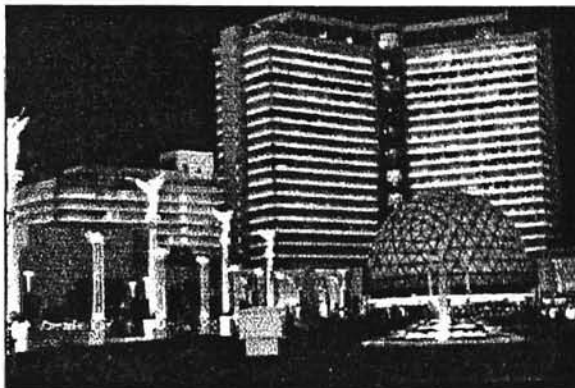


Illustration 28



Illustration 29



Illustration 30

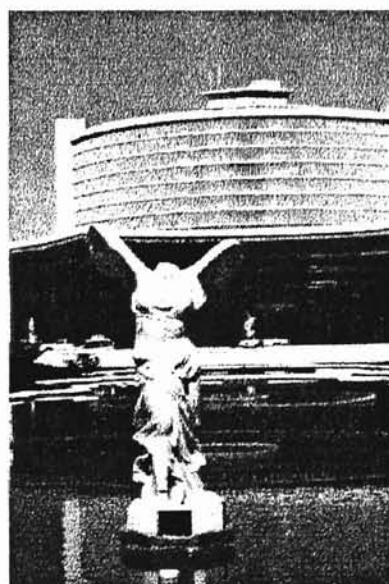


Illustration 31



Illustration 32



Illustration 33



Illustration 34



Illustration 35



Illustration 36



Illustration 37



Illustration 38

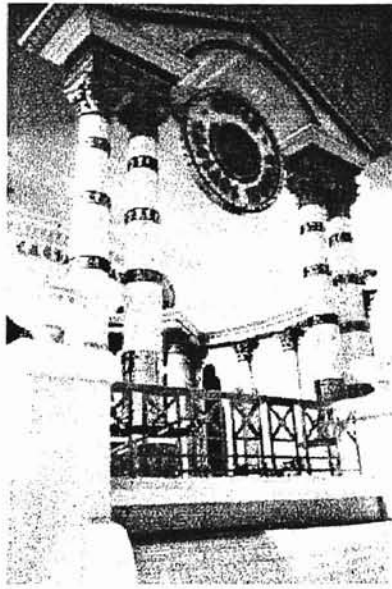


Illustration 39



Illustration 40



Illustration 41

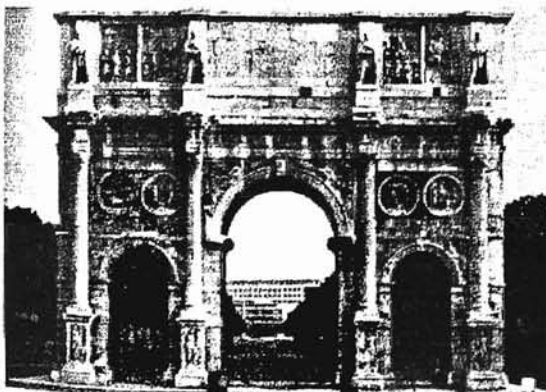


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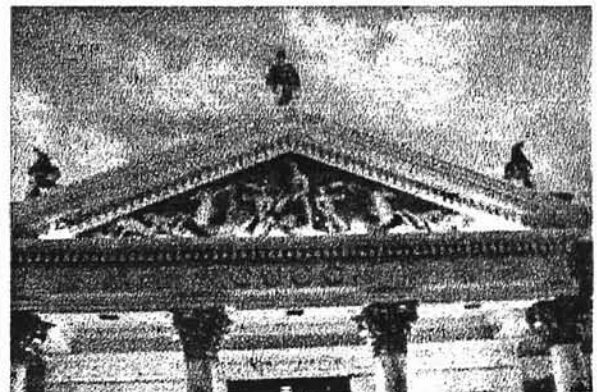


Illustration 43



Illustration 44



Illustration 45



Illustration 46



Illustration 47



Illustration 48



Illustration 49



Illustration 50



Illustration 51



Illustration 52

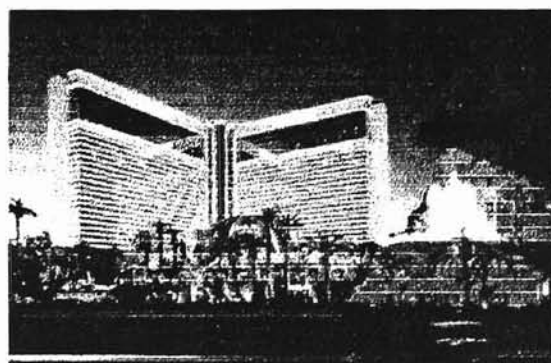


Illustration 53



Illustration 54



Illustration 55



Illustration 56

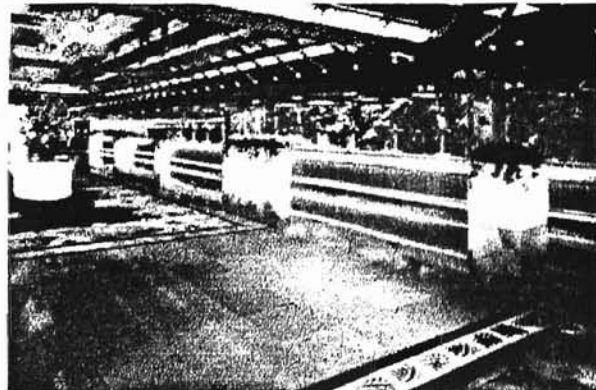


Illustration 57



Illustration 58



Illustration 59



Illustration 60



Illustration 61



Illustration 62

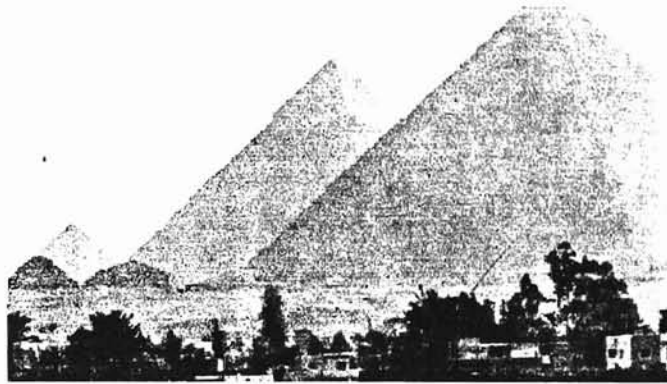


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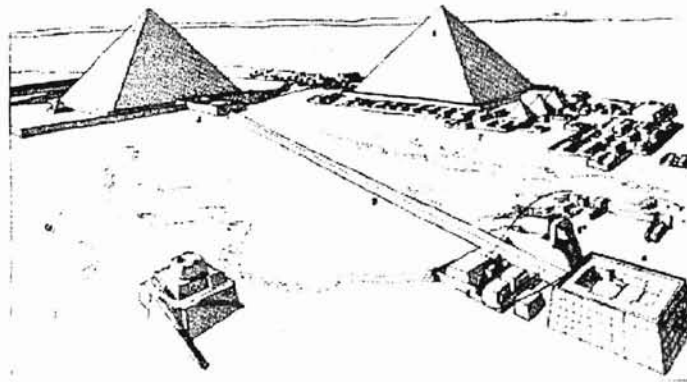


Illustration 64



Illustration 65

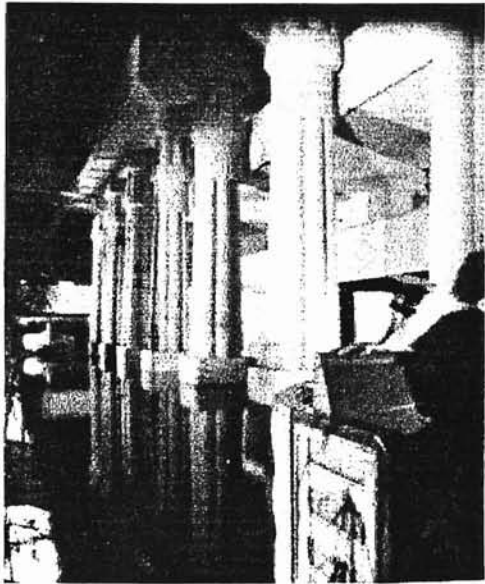


Illustration 66



Illustration 67



Illustration 68

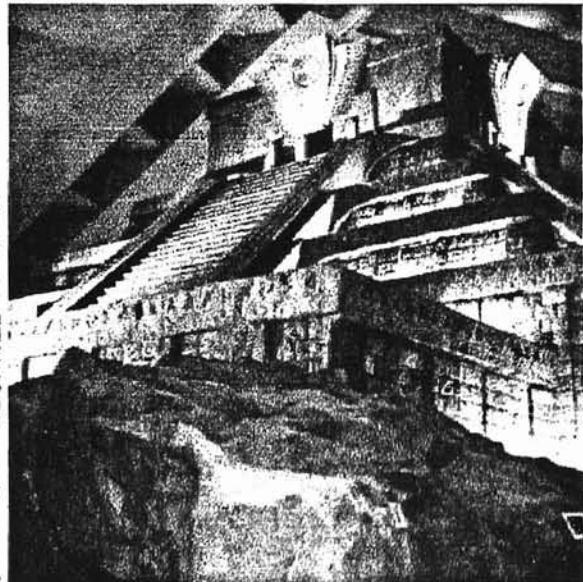


Illustration 69

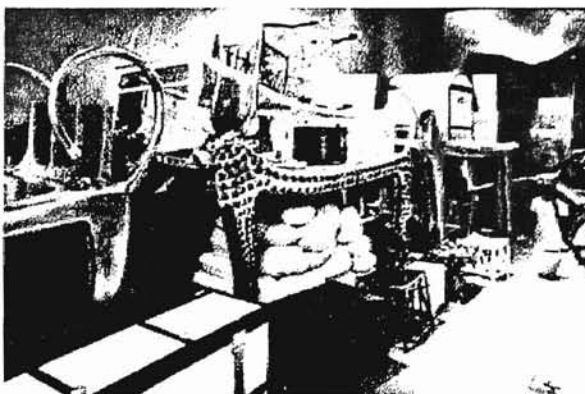


Illustration 70



Illustration 71



Illustration 72



Illustration 73



Illustration 74

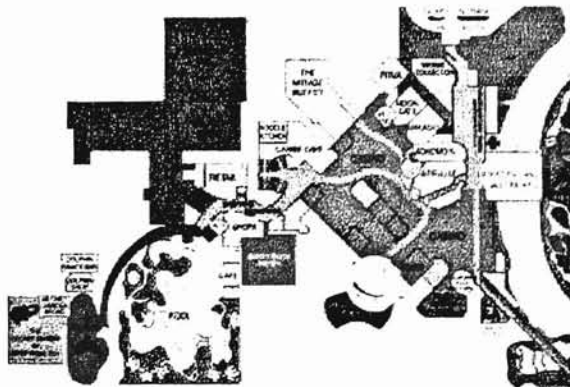


Illustration 75

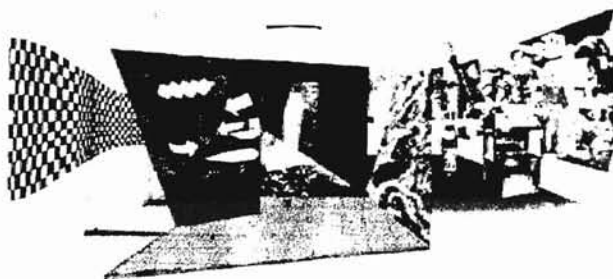


Illustration 76



Illustration 77



Illustration 78



Illustration 79



Illustration 80



Illustration 81

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VITA

Pamela Joye Worden

Candidate for the Degree of

Master of Science

Thesis: A FORMAL ANALYSIS OF THREE LAS VEGAS MEGA RESORTS AND THEIR RELATIONSHIP WITH WORKS OF ART

Major Field: Hospitality Administration

Personal Data: Home in Seattle, WA, the daughter of George Worden Jr. and Nancy Hagenbuch Worden of Kingston, PA.

Education: Graduated from Wyoming Valley West High School, Plymouth, Pennsylvania in June 1982, received Bachelor of Fine Arts in Art with Honorable Distinction from the University of Oklahoma, Norman, Oklahoma in May 1994. Completed the requirements for Master of Science degree with a major in Hotel and Restaurant Administration in May 1998.

Work Experience:

Zap Productions: Seattle, WA. 1997-Present. Sole proprietor of Consulting Company specializing in Public Relations and Event Management for Service oriented businesses: Hotel/Restaurant, Retail, and Designers within this Industry.

LizardTech, Inc. Seattle, WA. 1997. Implemented a Corporate Communications Department. Researched and developed 1998 Editorial Calendar, established media relations with targeted publications, developed tradeshow calendar for 1998-1999, authored press releases and acted as editor for all written materials.

Two Downtown, Inc. Seattle, WA. 1996-1997. Event Coordination of events. Site selection, budget development, coordination of all related vendors, on-site management of event.

Scholarships and Honors: Dean's Honor Roll 1996-1998, 1990-1994. Presidents Honor Roll, 1989. National Honor Society Member, 1990-present. Low Wentz Academic Scholarship Recipient, 1990-1994. Ben Barnett Art Scholarship Recipient, 1992.